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VOGUE

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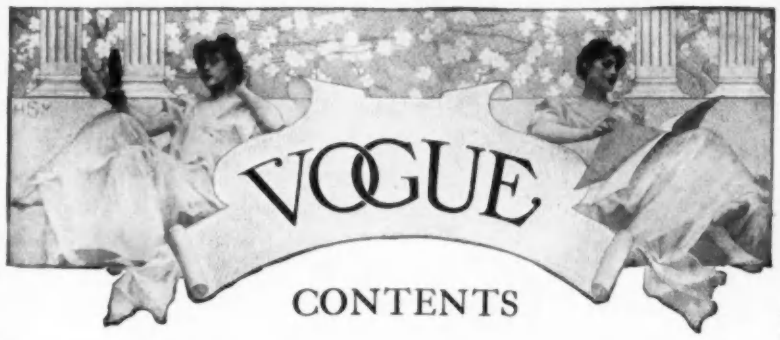

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MRS. THOMAS ROBINS

NÉE TUCKER

From a portrait by Carroll Beckwith

THE CONVENTIONS OF MOTORING

The Evolution of the Automobile and the Chauffeur in America—The Dictates of Fashion as to Cars and Liveries

IT will be readily granted that motor owners long ago passed out of what may be called the experimental years, and, being thoroughly habituated to the use of machine run cars, have grown more or less indifferent to carriage travel. And with this have come obligations and requirements in the way of equipment, maintenance and liveries. The day of the happy-go-lucky style of appointment has gone by. No longer may one's chauffeur dress to suit his own taste; no longer may one's car bear evidence of easy-going ways, a lack of proper appointment or disregard of conventionalities. It is worth while, also, to consider the evolution that has been working among the class of men who first took up the occupation of a chauffeur. To master the machinery and run it safely was their first consideration. At first some of them were mechanics, some machinists, others college graduates who found pleasure and good wages in the new calling, and the fact that men above the domestic class were the drivers, with the novelty and excitement of the first years of motoring, bred a certain familiarity of intercourse between chauffeurs and the families which employed them that naturally resulted in a gradual disregard for the old proprieties. False conditions became more and more unbearable, and many accidents resulted from the want of system and tradition that were needed to organize a dependable body of men into worthy chauffeurs.

REFORM AS TO CHAUFFEURS

It was not long before it was made known that chauffeurs considered themselves far above the old style coachman, and resented the least suggestion of wearing a livery, which they considered a giving up of their independence, and a stepping down from their preconceived ideas of their position. However, such experiences have attended the wearing of all uniforms in this country, and when the men realized the true motive underlying the wearing of a distinct and separate dress they adopted it with becoming dignity and pride. So it has been of late among a portion of the men acting as chauffeurs, who see clearly that their interest lies in uniform dress, in the cultivation of quiet respectful manners and in giving constant attention to duties strictly attached to their position. A chauffeur of this type, when he runs his car into the garage, turns it over to his assistant to clean, but before his business is completed, he overlooks every part of the mechanism and puts the car into perfect order for running.

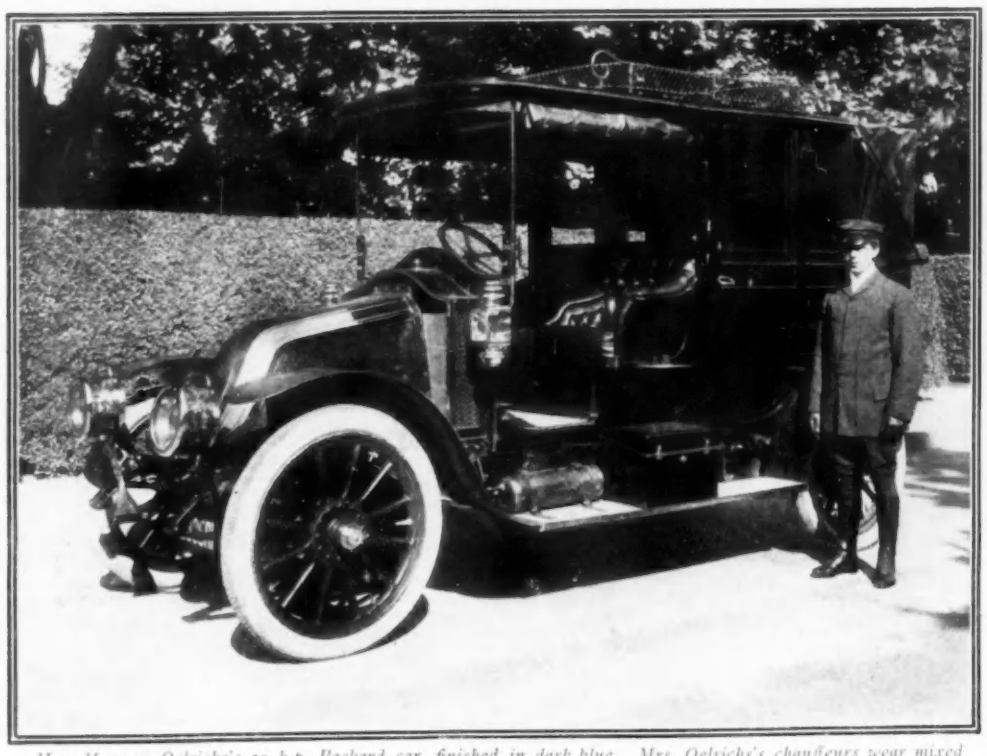
SMART MOTOR RULES

This is the standard that should be insisted upon by all motor car owners, and the rules governing the smart appointments of their cars are here presented with authority founded upon the code observed by people of prestige and social distinction:

Limousines and closed motors of other types, such as broughams and landaulets, are the kind selected for family use in town. Two men are required for the driving seat—one the chauffeur, the other his assistant—replaced very often by what is called a "second man." This second man is usually engaged for certain house service also, but whatever his indoor place, on the motor he is expected to act as footman, and in case of anything happening to the machinery of the car, he is expected to assist the chauffeur to the best of his ability. These two men should wear liveries, which though made of the same cloth precisely, are not at all alike in model. A chauffeur wears his coat a trifle longer than the groom, whose coat is of a Norfolk model, while the chauffeur's is of the blouse order, a partly loose coat style. Both men wear knee breeches very often, but it is thought smarter to have a chauffeur wear long trousers, as the Frenchmen always do.

Flat caps, with patent leather visors, made of the same cloth, are de rigueur for both men. Puttees, usually of dark brown or black leather, always accompany the wearing of breeches, and shoes should be of a good quality and always well cared for. The collars and neckties worn by both men should be alike, and the latter should be as near the color of the uniform as possible. The same discretion should be observed regarding choosing the color of cloth for motor liveries, for nothing obtrusive, in color or trimmings, should be tolerated. Dark, almost invisible blues, greens, browns and grays, as well as all-black, are the best choice. No fancy buttons or trimmings will be permitted by any good tailor, for extreme severity is the aim. Both men should be gloved alike, and dogskin in tan shades is the prevailing style.

Winter liveries, of course, differ materially. While in summer whipcords are the cloths selected—being best in very dark mixture of the colors mentioned — in winter Meltons in solid colors are chosen, and as no laprobes are used, both leggins, trousers and breeches have special interlinings. Winter overcoats must also match the rest of the livery, if of cloth, and should be made to match for both men. They should be long enough to cover half the leggins, and should be double-breasted, with rolling collars and broad lapels. They should button with two rows of cloth buttons, four in each row, and there should be two buttons on each coat sleeve, horizontally placed, very close to the edge. For the coldest weath-



Mrs. Herman Oelrichs's 30 h.p. Packard car, finished in dark blue. Mrs. Oelrichs's chauffeurs wear mixed whipcord liveries

Mr. W. Watts Sherman's 60 h.p. Peerless car. The finish is crimson

er such coats should be lined with fur. Then come rain-coats and cap-covers as a part of a storm outfit, all to be in accord. Two hats, Russian style, with shoulder capes of astrachan, beaver or bear, and deep fur gauntlets are smart additions and exceedingly comfortable in high winds.

SECOND MAN'S OUTFITTING

It is necessary to criticise as bad form the custom of many families to have footman, or second man, wear a carriage livery suited to his position as footman, while seated beside the chauffeur. It may be argued that this groom is required when the family use the carriage, but even so, the proprieties are offended when a footman is in carriage livery on occasions when he should wear one suited to a motor car. Each livery is as distinct as possible, and those who live up to the best appointments recognize the fact, and give their second man two uniforms.

EQUIPMENT OF CAR INTERIOR

Regarding the upholstering of the interior of cars of this grade, leather in dark colors is most generally used, as it wears longer and is the least affected by dust. Women make a choice of light gray cloth frequently, or of the imported gray striped material, so much used in French broughams. As for the much talked of personal accessories with which motors of this sort are fitted up, they depend upon the individual taste and requirements of the owner when making her car purchase. Certain toilet articles, a writing tablet, pockets for visiting-cards, for brushes, for packages, as well as a mirror, a movable footstool, an electric light and electric bell tubes are fitted to the interior in a perfect manner.

The marking of the door panels of motors is also an individual matter. Monograms are most generally used, and this rule governs—whatever the body color of the car may be—the monogram should carry out the same color, but in two paler shades. If crests are used the monogram should, of course, be omitted.

ACCESSORIES FOR THE MOTORIST

VEILS—

Of the usual kind are of little value for motoring, because the dust can so easily permeate them, and soil the face—eventually ruining the complexion. However, a new kind which has a peculiar mesh, made in such a way that it is really dust proof, has just appeared on this side of the water. It is thickly woven, yet, being of silk, is not clumsy, and at the same time is perfectly transparent to the wearer. It stretches only one way—up and down—so that, when it is drawn about the hat, it will not lose its shape by pulling out longer. This veil comes in all the new shades at $5.50 and is generous in length (two and a half yards) and finished with a deep hem.

HATS—

For motoring are manifold, and each new one seems to have some little thing that puts it ahead of its fellows. One—termed the Hair Protector Hat—is made of such shape that the whole back of the head, including every vestige of hair, is concealed and so kept free from dust and grime. It has a becoming shirring of the material in front, comes down well over the forehead, and ties under the chin with self-tone, satin ribbons. On either side, above the ties, is placed a velvet cabochon, twisted like a snail shell. Of silk, this hat may be bought at $15.00, while of a good quality of beaver it costs $2.50 more. One especially attractive style is of a rich violet tone.

A "HAIR"—

Cape is a new fur invention, which, because it is less expensive than most furs, and yet has a good effect, will probably be much used as soon as it is discovered by motorists. It is black and long haired, giving the impression of lynx. Designed to cover the wearer completely, it reaches down to the shoes; it has a high collar, which may be drawn up over the neck, and it is trimmed with handsome cut jet buttons. The hairs have a beautiful lustre, but, being only of rabbit skin, it may be had at the small price of $110.00. A coat, of the same material, cut on very good lines, costs about the same.

AN AUTO—

Cap, to be worn by anyone who wants complete protection from dust, is sold for $1.50. Of angora wool, round and with a woolen tassel at the top, when first donned in its natural shape, it has a strictly polo effect. However, if desired, a concealed visor of the same material may be be pulled down over the forehead, as a protection for the eyes; and finally, when the dust becomes unbearable, another pull brings a hidden portion down over the whole back of the head and under the chin, so that the face alone is left uncovered. This is also a good design for cold weather, keeping warm the ears, the back of the neck and the throat.

A CASE—

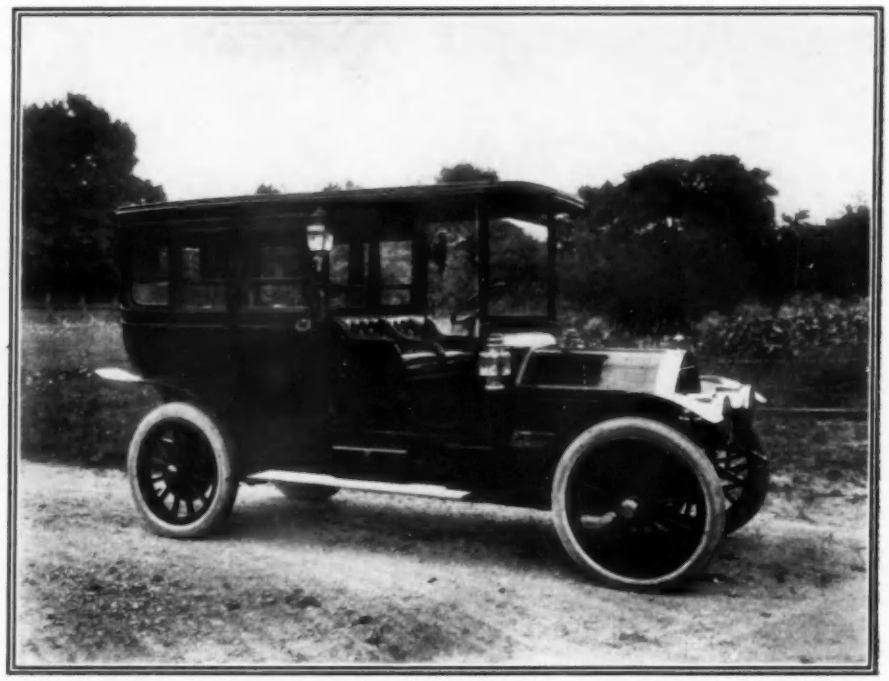
For holding a set of toilet articles is called a single portfolio, because of its diminutive size. It is of dark blue auto leather, with gilt clasps, and the inside is arranged so compactly that it needs to be only 6 by 8 inches, with a depth of 1¾ inches. Such a case could be tucked away in a man's overcoat pocket, and yet it contains many useful things. There are a celluloid backed hair brush, a hat brush, a tooth powder holder with a tooth brush inside; a cold cream box, a glass bottle, with a nickel top and a nickel-plated soap box. Price, $21.50.

ANOTHER—

Automobile coat, just imported, has the advantage of being as warm as fur, yet without the added bulk. It is formed of a closely woven vicuna cloth, much like Jaeger flannel, with so smooth a surface that it gives the effect of broadcloth. It is double-breasted and unlined, giving a very smart appearance. It comes in white or tan, and is finished with smoked pearl buttons and large patch pockets. The seams are double stitched, with mannish sleeves, and a combination collar, having a lapel to fasten it up, if desired. Such a coat is well worth its price of $60.00.

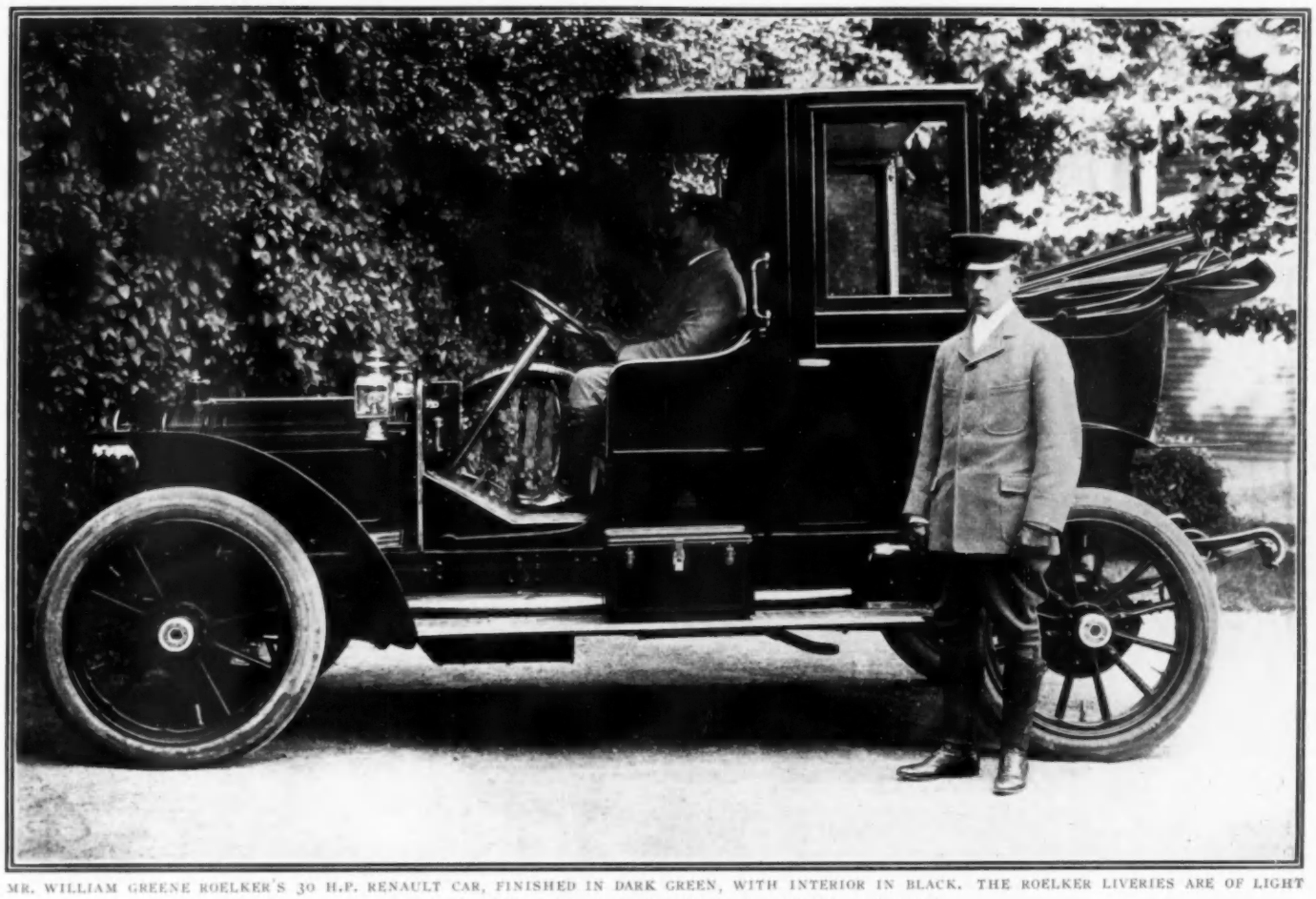
THE VASES—

Of crystal and gilt, or of silver, that are attached to the interior of the limousine, are now a part of the general equipment of the car, and it has become more of an exception than otherwise to meet an automobile that is not decked out in this pretty fashion. Yellow chrysanthemums are at present holding sway, and a few of these, bunched with red-tinted autumn leaves, give a lively touch of color as the cars whiz by.



Mr. Louis Lorillard's 45 h.p. Pierce-Arrow car. The finish is in very dark red, picked out with crimson on the spokes. Gray interior fittings

PERFECTLY APPOINTED CARS AND SMART LIVERIES



MR. WILLIAM GREENE ROELKER'S 30 H.P. RENAULT CAR, FINISHED IN DARK GREEN, WITH INTERIOR IN BLACK. THE ROELKER LIVERIES ARE OF LIGHT GRAY CLOTH, WITH WHICH BLACK BOOTS AND GAITERS ARE WORN

MRS. WILLIAM STORRS WELLS'S 28 H.P. MERCEDES CAR. THE FINISH IS A DULL MAROON WITH THE UPPER BODY AND MUDGUARDS IN BLACK. THE CREST IS ON THE DOOR PANELS. MRS. WELLS'S MEN WEAR GRAY WHIPCORD LIVERIES WITH BLACK GAITERS

AS SEEN BY HIM

The Coming of the Debutante—Impressions in a Noted Hotel Corridor—The Recent Celebration in New York—Some Engagements of Interest—Decoration of the New Theatre

WE alternate town and country in our weekly routine, as good housewives compound layer cakes. One relieves the monotony of the other. It is absolutely good form not to settle in town until after Thanksgiving, and to make the stay as brief as possible, leaving again when Lent begins. Although I, myself, am not a firm believer in such a system, after all we must have the course of our lives regulated, and it relieves us of much that might be a bore. The world is now our conquest. We can go anywhere, even to the North Pole, and where we have so much to enjoy, in order to find time for it all, we must be more or less constantly on the go. Besides it keeps us alive.

Just at the moment that all important young person, the debutante, is advancing, and for a month or more, will have the place of honor. If she is a daughter, a niece, a cousin, or a grandchild, or if her parents are old friends of ours, we are to entertain for her in various ways; to give, or to attend, teas and receptions; to have dinners and dances and cotillions; to take her and her retinue to the play, and to hold divers festivities. The first charity subscription ball given in the country for many years—that for the benefit of the Nassau Hospital—witnessed some of her preliminary triumphs; and again she flourished at the ball at Tuxedo. New York will see her later, at the Horse Show, at the Opera, at the different entertainments given especially for her and her contemporaries, and at the Junior Cotillion and the Cinderella dances.

MR. ALFRED G. VANDERBILT'S COACHING PARTY ON A TRIP FROM NEW YORK TO NEWPORT. A BIT OF THE ROAD FROM PORT CHESTER TO STAMFORD. MR. E. V. LOEW IS DRIVING

A BACKWARD GLANCE

We have no official Drawing Room at which she may be presented, which is, in a way, most inconvenient, but we did have, before the city grew so large, the Patriarchs, and the Assemblies, and the old Subscription dances at Delmonico's on Fourteenth Street, where, in the last two generations, our mothers and grandmothers made their bows. Only the other evening I passed by one of the famous assembly places of some years ago, which still holds its own, although few dances are now given there; and it is devoted to public dinners and charity affairs. We looked upon the twin hotels, in the era just preceding the Spanish war, as the very possible limit of luxury and splendor in a house of public entertainment. Everybody went there, and at luncheon and dinner, one met the entire world of New York, and all the distinguished strangers within her gates. And although a dozen years has not changed the hotel in the least, the town is so much larger that where there was one, there are now six or seven magnificent establishments, and the world of fashion, and its votaries, cry for more. Naturally at this time of year, one sees few New Yorkers, but what some people are pleased to call the provinces, are largely represented.

AN ODD ADMIXTURE OF DRESS

In the famous corridor, after dinner, one may look upon some rather extraordinary effects in gowns and in dressing generally. I have thought that many of these persons must be in the employ of shops, as models. The styles are a bit pronounced even for New York, and while one knows that there is all the difference in the world between that which is correct on Fifth Avenue, and that which goes on Broadway, there you find a curious melange of both. If the men would only learn—and it is easy enough—to keep their shirt fronts from rumpling and bulging, and also would bear in mind the distinction between evening dress and the nondescript fashion known as dinner or "Tuxedo" coat array, many would present a more dignified appearance. But nowadays, there seems to gather, with those who have learned to dress at least twice a day, a motley crowd in flannels, tweeds, and even motor caps and coats. There are brown boots galore, and I must confess that the men who sin most in this direction are New Yorkers, some of whom, at least, should know better. It is perhaps smart to appear as if you had just dropped in from your country place, but I think it would be smarter to show that you own more than one evening suit. There are men who keep evening clothes in their motors for such emergencies, and dress at some hotel or inn while en route. It is surprising how many elderly people travel about and are to be found in just such crowds as these, listening to the orchestra as it plays the inevitable Vienna waltz, with canary bird accompaniment. There are the dear old ladies, in their very best black gowns—their hair a bit thin, but neatly done—having the time of their lives, while their daughters wear their latest acquisitions from New York or abroad, to give them an airing, before they surprise the "homefolks" with their splendors. It is a bit like getting into another city, and it is only a fresh example of how large and how cosmopolitan New York is growing.

SELF-CONSCIOUS NEW YORKERS

I only wish that the press of the city, during the late and always to be discussed celebration, had not shown so much provincial spirit in trying to make it evident that this or that delegation of foreign guests was offended at some untoward episode in the historical parade, or the Mardi Gras procession, or the Military and Navy display. It looked as if we had never held festivities, and as if we were not sure of our position, for we were continually making excuses, where none were needed. The Admirals of the different fleets are men of the world, and so are all the representatives. What mattered it to the French, or the Germans, that this or that flag was displayed, and what Englishman could take offence because one of the cars represented the pulling down of the statue of George III? We were too conscious; too much like a little boy in his first pair of trousers. Of course there were some absurd things done, and some which were most undignified, but what can you expect when a great celebration is arranged by a municipal committee? Perhaps it is hardly necessary, at this late hour, to make reference to these discussions, except that now and then the subject is revived, and that by the next time we give any international celebration we should have cast aside and outgrown all our awkwardness. We are no longer children nor yet a parvenu nation. We should learn how these things are done and we have plenty of money.

Owing to the fact that Alfred Vanderbilt was in England at the time of the annual jaunt of the Coaching trip, an excursion which he much enjoys, he invited the members to have a second, or autumn, trip in early October. The drive was to be made from New York to Newport, and Sunday was to be passed at the Vanderbilt farm, which is some miles from Newport itself. The stages were comparatively easy and the first night's stop was made at New London. Each member drove, as is customary, a certain stage. Mr. Vanderbilt and his guard had boutonnieres of carnations in the Vanderbilt colors. Among those who went on this trip, and took turns in tooling, were Reginald Rives, Peter Gerry, E. Victor Loew, Louis Boissevain, H. E. Coe, J. H. Alexandre, Jr., C. Ledyard Blair, G. G. Haven, Jr., W. Goadby Loew and Alfred G. Vanderbilt. The start of this, the first drive to Newport in a number of years, was made from the Metropolitan Club; the weather was excellent; good time was made and the trip generally was most enjoyable.

THE AUTUMN WEDDING ANNOUNCEMENTS

While waiting for social festivities to begin, there have been several announcements of much interest. Miss Corinne Robinson, the daughter of Mr. and Mrs. Douglas Robinson, is to marry Senator Joseph Alsop, of Connecticut. Miss Robinson is the niece of former President Roosevelt, whose mother is his sister. The wedding takes place on November 4th, and will be a quiet affair, as the Robinsons are in mourning. Another announcement comes from over the Atlantic—Mrs. Frederick de Billier having made public the news of the engagement of her daughter, Miss Carolyn de Billier, to the Honorable Ernest Victor Gibson, the third son of Lord Ashbourne.

The de Billiers have lived abroad for some years, but the Misses de Billier have visited this country on several occasions, and if I am not mistaken the Honorable Ernest Victor Gibson was here last winter. Mr. Frederick Ogden de Billier, a brother of Miss Carolyn, married Miss Hammond, of Minnesota, and until recently they lived on Riverside Drive. Mrs. de Billier, the mother of Miss Carolyn, was a Miss Ogden, and the bridegroom-elect is a widower, who served in South Africa, and is a member of the Bachelor's Club.

The engagement of Miss Cunard to young Harcourt is also of interest, as both have American relatives. Mr. Harcourt's mother was Miss Motley of Boston, and a daughter of the famous historian who was Minister to England under the Grant Administration, while Miss Cunard is descended on the distaff side from the Baches of Philadelphia.

Miss Frances Macdonald, the daughter of Mr. and Mrs. Charles Blair Macdonald, of Phoenix Lodge, Roslyn, L. I., is engaged to marry Mr. Henry J. Whigham, a young Scot, who has been in this country for some years. She is a stunning looking girl, much identified with fashionable society in the Meadowbrook colony, and a sister of Mrs. Joseph P. Grace. The wedding will take place this autumn at the country seat of the Macdonalds, and will doubtless be one of the season's most interesting events.

THE COACHING PARTY AT NEWPORT WAITING FOR THE BOAT

OVER DECORATION OF THE NEW THEATRE

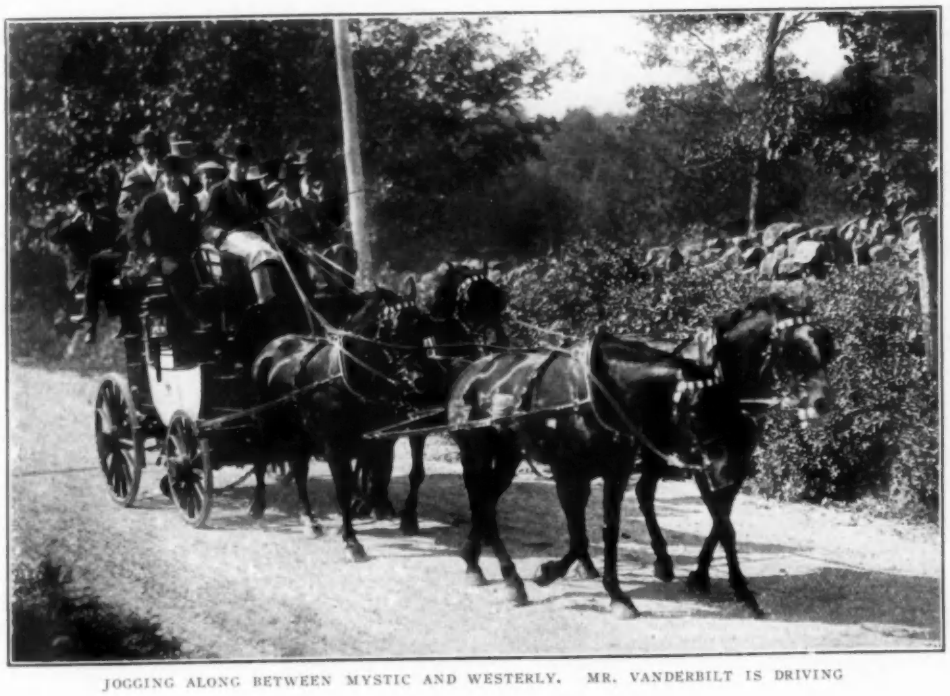
In town, the afternoon reception for the private view of the New Theatre will be the first general gathering. I must confess that while I like the exterior of the building, I am not too much impressed with the auditorium. It may be hardly fair, when I saw it a few weeks ago, to judge, as the theatre was still in a confused state, but the stage seems enormous and the auditorium too small. Perhaps it is the effect of the decorations which are a bit too gilded and heavy. When the high chandelier is lighted the house will be brilliant, but the marble (colored and veined) of the proscenium gives it a cold and inhospitable look, and altogether it reminds me of the plunge in a Turkish bath. I admire a great theatre, not as bare as the Metropolitan, or as garish as the Grand Opera in Paris, but more like those of Vienna, Berlin and Dresden. Over decoration is apt to wear on one, and to fatigue the eye, and consequently to make the soul weary. I fear also that with so large a stage, the operettas and comedies will suffer. But we shall no doubt have a superb production of Anthony and Cleopatra.

And so here we are, with the winter before us. It will be a short season, and I have no doubt that it will be characterized by simple entertainments, and that the "intellectual" set will be quite conspicuous. We are to have much on the "Woman" question from the organizations arranged by Mrs. Clarence Mackay and Mrs. O. H. P. Belmont, and their gentle rivalry will be interesting. There are many families in mourning, but principally among the more conservative set. Some newer people are coming to the front, among whom several of the debutantes will eventually have large marriage portions. Dances for these young women will be numerous, Sherry and Delmonico showing a long list of such entertainments, while many others will be held at private houses. As it would seem that Mrs. William K. Vanderbilt has decided to wait another year before bringing her daughter out, and that Mrs. George Gould will not introduce Miss Vivian Gould to society until the winter after next, two of these "coming outs" will be deferred, but Miss Leila Haven, the daughter of Mr. and Mrs. George G. Haven, Jr., will represent the coaching set and the old regime.

NEW YORK AS A WINTER RESIDENCE

I am quite alive to the demands of charity, but I only hope we shall be spared some of the numerous entertainments for the purpose of raising money for this or that institution. We had a little too much of it last winter. It does show off a few of the young women, but after a while, this continual going to tableaux, and amateur ballets, proves a frightful bore. The jigsaw puzzle craze has waned and a few are vainly trying to introduce Auction Bridge at the expense of the older game. I think there will be much dinner giving and more musicales and private concerts. The early Lent will keep people in town, for no one cares to go far South until March. Of the Horse Show, I cannot predict social success or failure. The Reginald Vanderbilts, and Alfred, have that in hand. The English officers who are to come over, will lend a bit of color, but I fear that the old institution, where everyone once gathered, is among the traditions of another age.

After all, New York is most agreeable as a winter residence. Until March, we have cold, clear and bracing weather, with occasional snow storms, but more often violet skies. To those who come from the fogs of London or the terrors of the Paris winter, the Riviera seems a land of sunshine and warmth and orange blossoms and palms and tropic delight, but, for my part, I know of few colder and bleaker places than Nice, and I cannot say that for climate's sake, I would chose either Mentone or Monte Carlo as a winter home. They are not to be compared with Palm Beach or even Jekyll Island, and certainly not with Havana. The wind is cutting, the climate is damp, and when there is dust it blows about in the mistral and is very unpleasant.



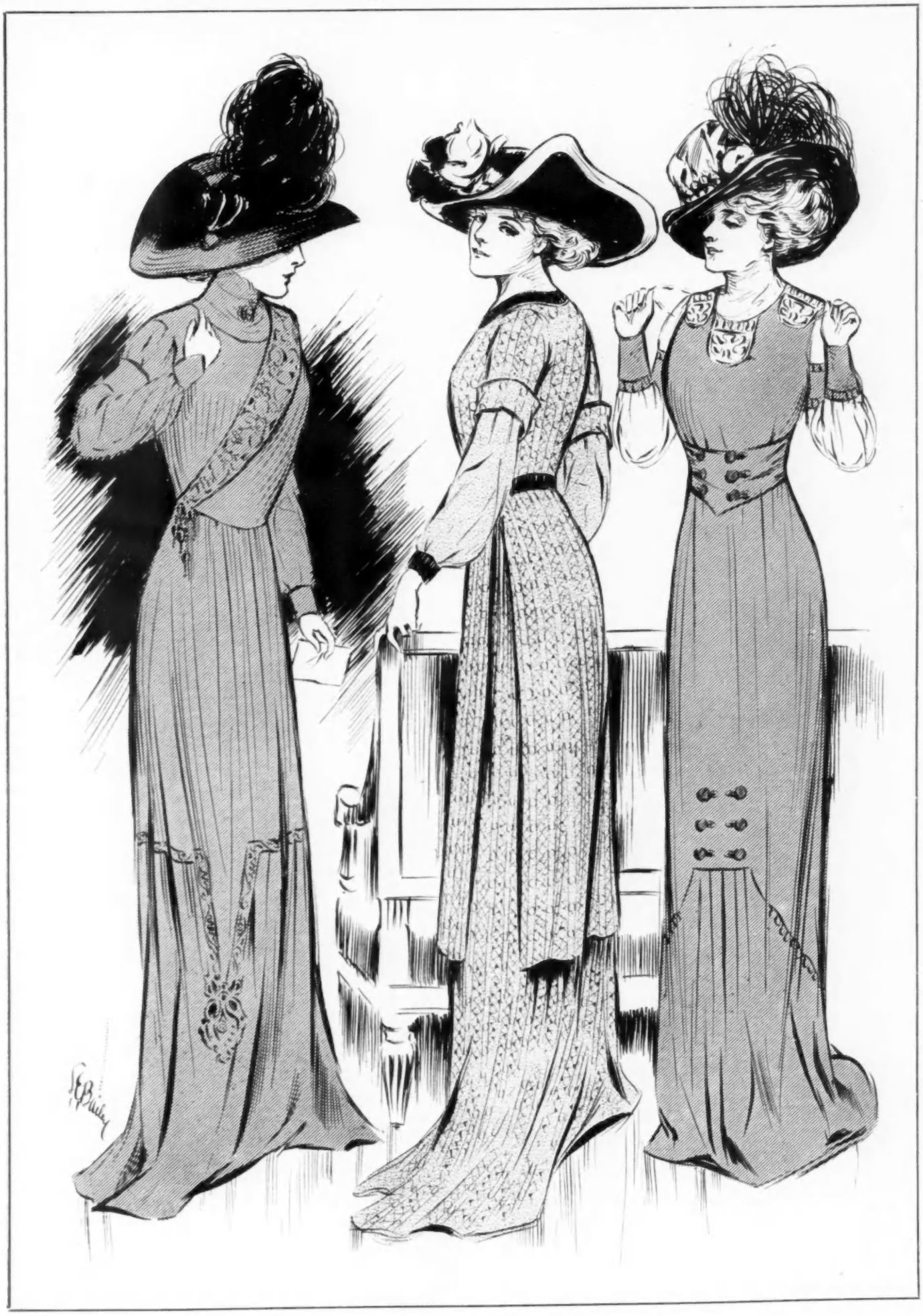
JOGGING ALONG BETWEEN MYSTIC AND WESTERLY. MR. VANDERBILT IS DRIVING

UNWISE METHODS OF FURTHERING THE PEACE DOCTRINE

THE passage of the Illinois humane education law, and the founding and endowment of an institute for the teaching of Peace, are events of great ethical significance, which deserve the appreciation and support of all representative newspapers. And such being the case, it is unfortunate that Mr. Ginn, the publisher—whose million dollar endowment, and additional generous yearly donation of $50,000 make the latter feasible—should open the way for ridicule of the movement by pleading with mothers to discourage their children from playing with tin soldiers, drums and other toys dear to their hearts, because of their possible effect upon character. So-called leaders of thought who misinterpret the holding up of high ideals to the young, even through so humble a medium as toys, may betray ignorance of advanced ideas that is discreditable in persons attempting to interpret life and events to the public, for students of eugenics have given warning of the extreme impressionability of the child, and, therefore, of the importance of building its character aright from the earliest months of its existence. But leaders in such movements as those of peace and humanity, at least at this stage of their progression, betray greater ignorance of human nature by advancing theories which the general public are sure to regard as trivial, if not absurd, and which consequently hurt the causes they are working for far more than they benefit them. No surer way of killing a reform of any kind can be found than that of making it appear ridiculous, and in order to avoid this the wise reformer should take care not to pave the way by giving any opportunity for fun poking. The only thing the general public remembers is the fun.

At the present day the efforts of all wise rulers, as well as subjects and citizens of every class are, or should be, concentrated upon keeping the world's peace, and therefore it seems at least reasonable that heed should be given to the teachings of the psychologists by focusing the attention of the young as much as possible on the highest ideals of motive and conduct. But while it is not in the least trivial that they should be brought up to respect the rights of the least of God's creatures, the general public will surely regard it as amusing that the whipping of hobby horses, the kicking of chairs against which the child stubs its toe, and the beating of drums, should be placed under the ban by humane people. It can easily be made to understand what the effect upon children will be if they are permitted to abuse the defenceless, or to exercise no control over their tempers, but it cannot yet be brought to realize that the emotions excited by playing with tin soldiers will develop habits of thought that do not make for chivalry, self-restraint and courage.

To teach the peace doctrine by methods that appeal to, and interest, the child is most assuredly an excellent thing, since the war ideal is forced upon its attention at nearly every turn. To try to make it understand that it is not to glorify war that such Christian nations as England, France, Holland and Italy are represented at a peaceful celebration of the intrepidity and enterprise of a discoverer, by formidable battle ships, is in every way to be commended. Surely, if ever the prophecy that the sword shall be turned into the plowshare is to be fulfilled, something more potent, fundamental and persistent than the holding of peace conferences must be established, and no doubt the surest way of fulfilling it lies in the education of the child, but before this can be done the great mass of people must be made to look at the matter seriously, and this cannot be done by giving the newspapers any opportunity to treat it with levity.



THREE EFFECTIVE MODELS FOR SILK FABRICS

FOR FASHION DESCRIPTIONS, SEE PAGE 747

PARIS

BLACK SATIN WITH PINK AND BLUE POMPADOUR BLOUSE SWATHED IN BLACK POINT D'ESPRIT—LOUIS XII BLACK VELVET DINNER GOWN—THE FASCINATING LIMP DEVELOPED BY SWATHING FOLDS—ODD TRIMMING AND CUT OF RED CLOTH COSTUME—THE NEW HANDKERCHIEF

Gray cloth street toilette embroidered in soutache. From Béchoff David

THE garden of the Ritz hotel, with its high sheltering wall at one side shrouded in tall trees and shrubs, its low marble terrace set with great vases of flowering plants, is a charming, fine weather rendezvous at five o'clock. It was crowded yesterday as from the terrace and tea pavillion at one end, in its shelter of vines and flowers, the tea guests overflowed and filled the winter tea room.

Many English frequent this hotel and in the crush yesterday there seemed as many men as women. The English man is a creature devoted to his afternoon cup of tea. Mid the hum of American and English voices that filled the rooms only now and then I distinguished French tones. How smart they were! these elegant women in the newest of early autumn gowning, often oddly accented with heavy winter furs. One little woman, gowned in dark blue "sable" cloth, seemed over-burdened under the size of her enormous muff of black, white-tipped fur. The day, the last of September, was really warm; but to a remark of a friend in regard to the muff, she protested, "I am never too warm." On some ground, save eccentric fashion, heavy furs out of season must be excused! Droll, is it not?

With a costume of white broadcloth, heavily soutached, a dark-toned woman wore a hat of deep, cream-colored watered silk. Circling its high crown a little beastie of sable fur met head and slender tail to drop together at one side below a tall aigrette. Tied about her wrist with its long ribbons she carried her matching neck piece.

NOTABLE BLACK COSTUMES

At the same table a woman throwing over the back of her chair the long coat of her long-skirted costume of shining black satin, showed her charming blouse of striped, black point d'esprit. Made over a lining of pink and blue Pompadour silk, it rose above the edge of the black net, shaping a tiny round yoke; gold galoon, mingled with a little black, edged both; a narrow line of black and gold finished the high choker of the guimpe made of tucked, white mousseline de soie. A little full, the sleeves ended below the elbows in double frills of black and white point d'esprit edged with a fine gold cord; a twist of pompadour silk covered the joining.

Filling every requirement of fashion, good taste, and suitability to the changing moods of our Paris weather, was an adorable costume of black charmeuse crêpe worn by a young English duchess, tall, fair, and slender. The soft corsage was cut a little low, and round, over a thin white guimpe; through this gleamed pale blue and gold embroidery. Its edge was tucked into yoke shape, with heavy silk embroidery below. Twining the waist twice, pulled into a point in front, a narrow sash of black satin tied at the back into a large bow with short ends cut into sharp points. Of the two skirts, both hanging softly full, dragging an inch or two, the upper one was pointed low at the left side; fringe with a deep, netted heading trimmed it. Threading it through loose shallow box-plaits, a sash, that began at the hight of the hip, slanted to the point, tying there in ends that fell nearly to the floor.

Half worn, half dragged, she handled gracefully a long wide scarf of unspotted ermine, striped down the middle with a wide band of black fur.

PICTURESQUE MODEL

Quaintly lovely, a woman wore one of Drécoll's gowns in a silk of a rich golden brown color. It was flounced three times, each one hemmed, inch deep, with black velvet ribbon. A sleeveless jacket, cut straight, covering the hips, of yellowish Venetian lace, fell open in front, held on each side by large buttons, covered first with brown velvet, then with lace, and rimmed with gold. Yellow lace covered the round bowl-shaped crown of her hat; its brim, faced with black, turned sharply against it and drooped to cover the ears. Seen occasionally, such a costume is picturesque, though they rather lack in grace and chic.

Béchoff David model of marine blue serge. Black collar and braiding

SMART COATS

After tea two women walking together through the rue de la Paix, expressed much chic in their long coats. Of ecru "sable" cloth, the most striking one reached nearly to the hem of the short skirt of the gown beneath; hanging straight back and front, it lapped to fasten to one side by one great button; on the sides it was gathered to plain hip pieces finished by a band held by three buttons, and more buttons trimmed the sleeves, oddly lapping from the inside to the back, the edges shaped into tabs. The buttons added greatly to the chic of this garment. Very large and flat, they were covered with the cloth and sunken deep inside rims of black metal. Double rows of these effective buttons trimmed the fronts.

Made of black satin, the second coat was trimmed with moiré silk; it faced long revers that turned to the edge of a hip circling belt, a round collar and small cuffs. A silk cord, thick and wide as one's finger, edged them all. As large as a five-franc piece these buttons, flat also, were of velvet, with wide rims of jet; a small round piece of jet was sunken in the middle, and there was a wide jet buckle to fasten the belt. The greatest variety is seen in the new buttons. Each house designs its own, and they are jealously guarded.

Left figure: Pale mauve zibeline trimmed with braid, buttons and loops of the same color. Blue fox stole. Right figure: Street toilette of deep prunelle serge embroidered in wool the same shade. Wool embroidered buttons

AUTUMN FASHIONS SEEN AT LONGCHAMPS

IN the upper left picture one of the newest of the season's tailor-mades is seen. The model shows an extremely long coat in a novel shade of greenish blue trimmed with silk soutache. The coat fastens with large buttons set in pairs. Of the two women at the upper right, the one with the plaited skirt is wearing a deep-green costume of heavily ribbed cloth; the jacket is laid in deep plaits to correspond to the skirt. The other, which pictures a gown and coat suit, is in old blue serge, trimmed with self-tone soutache and black velvet collar and cuffs.

The figure in the centre of the lower left illustration is wearing a deep, marron velvet gown with a novel stole and muff to match, finished with fur and artificial roses. At the lower right is shown a Chéruit cloak, formed of alternating bands of black silk and satin, with a deep border of fur. This is a favorite new model.

Stunning costume of deep crushed peach moiré. The coat has a wrinkled drapery at the bottom and on the sleeves at the wrist. The fur trimming is of black lynx

LOUIS XIII MODEL

Redfern remains partial to the modes of Louis XIII which he inaugurated at the summer Grand Prix in a splendid Marion de l'Orme costume, worn that day. Reminiscences of this picturesque period are noted in many of his autumn gowns. Designed by him is a dinner gown of black velvet charmingly draped in long clinging lines over an underdress of soft black material. All in one piece its lovely wrinkling folds clasp a slender figure. Cut in a tiny square at the back, a deep one in front, the neck is edged with fine Venise lace, shaping points. Cuffs to match, up-turning, adorn the long tight sleeves; they wrinkle a little between shoulder and elbow.

THE LIMP—ITS CAUSE

At a swagger musical tea, given by Madame Dessert one day this week, some of the women walked with a fascinating limp! It was achieved by the impossibility of freely moving limbs hampered by draperies! Not excessively long, but swathing folds of mousseline de soie, or charmeuse crêpe bound them; narrowing towards the ankles, giving a mummy shape to the figure, they are held by knotted breadths, or sashes. One gown of this sort was all of a transparent blackness; it rose to curve about the ears, the sleeves dropped to the fingers, the waist was slenderly defined by a tightly drawn sash without ends. Pearls hung from the ears; they wound the neck and dropped below the waist line. Green stones sparkled on the fingers, and great, flat, green enamelled pins pierced the blackness of her wide-brimmed plumed hat. Another marvelous costume showed a long straight hung, slender tunic of black satin. Open in front, split in the middle of the back, the fulness was drawn together at the ends and hung with long tassels. A stunning hat was worn with this costume. Wide, high-crowned and covered smoothly with gold cloth, the crown was banded with black velvet; a tall tuft of black feathers trimmed it, clasped with a gold buckle. A long manteau was wonderfully draped of great lengths of black satin bordered with skunk fur; laid in clusters of fine plaits on top of the shoulders, they fell to cross low, returning to the front; here the fulness was gathered into odd, but not ungainly, bunches to close under passementerie motifs dripping fur tails.

ODD TRIMMING

A tailored costume of dark red cloth, finely striped with black threads, offered complications in description. From the neck the long fronts, laced with fur, rolled to end in nothing at the hem. The line diagonal was followed by cloth-covered buttons rimmed in fur. An effective trimming! The same effect marked the back, and there was a cloth belt; it disappeared at intervals to finally meet in front under a larger fur-trimmed button. Plain, straight, with small buttons at the back, the sleeves were like those in a man's coat.

SIMPLE BUT SMART

Just claiming simple admiration, with no bewilderment, a royal manteau of black brechwantz offered refreshment to eyes tortured in vain endeavors to solve sartorial mysteries for the enlightment of my readers. It had a wide collar of chinchilla; the fronts turned back in wide revers of it, and there were wide, up-turning cuffs of chinchilla. To the edge of a loose, long-waisted body part a deep flounce was attached, lightly gathered to a great, fur-covered cord. It was lined with a wonderful gray shaded satin that seemed only a continuation of the chinchilla fur, and there were stunning button motifs of fur and passementerie.

THE HANDKERCHIEF

New handkerchiefs, for afternoon toilettes, show colors daintily worked in decorative fashion in conjunction with white embroidery. A house in the rue de la Paix shows their special design; little colored wicker baskets overflowing with flowers, and vines embroidered in white. Only one corner is decorated with the colored basket in pink, green, blue, or orange. Of exquisitely fine linen, the edges are hemstitched or embroidered in scallops. MME. F.

GLIMPSES

FEW—

Women can without much experimenting master the present change in hairdressing. One of the most manageable ways in vogue is to use the hair growing close to the brow by turning it up into a narrow Pompadour line. Take the rest of the hair and coil it in flat bands around the head. Finish by coiling a broad bottom braid around the head at the back from ear to ear. This looks extremely well and will enable you to wear the new hat shapes with a smart air.

IT—

Is useless for devoted aunts or grandmothers, skilled in knitting, to make young girl members of the family presents of knitted blouses, no matter how prettily trimmed they are with ribbons, or how well fitting the yoke may be, and how much it adds to the wearer's shapeliness. What the athletic girl wants is a three-quarter-length Jersey coat for field work, but she will never refuse the full-length coat wrap knit after the same fashion, to be on winter days slipped over her "Jersey," so called, on the walk from golf or tennis.

THERE—

Is nothing attractive about that long flat mousseline de soie cravat-bow, but on the contrary, it suggests most inappropriate lines to dress the neck with, while its two flatly pressed loops, and its equally flat middle one, have a total absence of grace. Small bows and string ties, having fancy pendants are still in favor, and deserve it, so becoming are they at all times.

HAVE—

You been shown the latest style of photograph frame suited for drawing-room tables, and which promise to be a favorite Xmas gift? They are in carved wood, gilded with gold leaf. The designs are in Louis XVI style and of flower designs in very high relief. They are quite the loveliest frames yet offered. The mats are often of moiré silks in color harmony with the salon's furnishings. Sets of five or six of such frames well placed give a charming effect. They come in all sizes and are appearing as bridge prizes.

A smart toilette seen at the Autumn Salon. The wrap is of black chiffon striped velvet bordered with skunk. Dress of satin cachemire. Bicorne hat of black velvet and white felt trimmed with a white aigrette

The Winter Modes in Millinery

JULIET CAP OF PEARLS

(For description, see page 716)

MID-WINTER MILLINERY

THE SUBLIMATION OF THE SEASON'S MILLINERY FASHIONS—THE CROWNING EFFORTS OF THE SMART FRENCH HOUSES

THE *"ligne"* is the keynote to the new autumn and winter models, and the focus on which all attention is centered. It may be found in the most simply developed little turban as well as the most elaborate "portrait" hat, and it lends that indefinable *"cachet"* of distinction which enables one to tell a "création" from a "hat."

The new turbans are legion in number, and wonderfully smart in aspect, whatever the period of history they represent, and of what material they are developed. Charlotte is the originator of a particularly attractive one of deep brown velvet and furry beaver in the same tone. The shape, which reminds one of the pre-Elizabethan turban (it is also called Henry VIII, or Henry Tudor) is conspicuous by great hight and circumference. Its flat top is covered with a plateau of finely plaited velvet, while the high side is masked with a straight, wide band of beaver, and outlined with a narrow velvet border, also plaited, the softness of which relieves the severe simplicity of the outlines of the shape. The garniture is charmingly unique, and also serves for softening and beautifying the model. It consists of two graceful cravat bows, which are made of a series of ermine pelts, and with a soft twist of velvet are caught down slantwise at the left side of the front, and near the right side back, breaking the regularity of the profile line, and greatly increasing the becomingness of the finished model.

Similar in outline is a chic model from Camille Roger, for the making of which supple velvet in a deep, rich tone of sombre ivy green furnished the material. It is also flat at the top, and of an imposingly large diameter, but has as an added feature a broad, stiffly reversed brim, which encircles the crown in its entire hight, and like it is covered with the smoothly applied material; this, however, shows a dull, soft tone of sea gull gray which is in marked contrast with the pronounced brownish lièrre tone of the velvet covering the crown.

A sea gull in natural size, which is supplemented with a full sheaf of lovely, soft gourah aigrettes, affords the garniture. It is posed over the left side of the top crown, connecting it with the brim, and the aigrettes extend recklessly in all directions, sunburst fashion, lending additional hight as well as volume to the shape, and creating an immensely chic silhouette.

THE HUSSAR SHAKO

Still another, a *"chef d'œuvre"* from the *atelier* of Georgette, shows the chic outlines of the Hussar's shako, and is fashioned in a most pleasing combination of dull prunelle colored velvet and fine fur. The crown which is distinguished by a colossal hight, is swathed with an ample, infinitely soft drapery of the velvet, and reaches increased hight at the left side, where it is supported by a touffe of large, superbly shaped roses made of metallic tissue in a soft, dusty looking tone of stone green. The brim is effected by a band of skunk, and measures fully seven inches in hight. It encircles the base of the crown snugly, apparently holding the folds of the drapery in position, and its sombre, dull brown creates a charmingly pleasing ensemble in association with the delicate mauve tone of the velvet, and the exquisite metallic lustre of the flowers.

The combination of soft, vague mauve and prunelle tones with mellow, grayish and bluish greens is emphatically new, and is shown to excellent advantage in a stunning model from Suzanne Talbot.

The shape of this model as far as its circumference is concerned may be classed among the small hats, but its hight is far above the average, and this causes the silhouette created by this model to be strikingly unique. The crown to which is accorded a more than generous share of importance, is developed from a plateau of poiluchon (furry beaver) in the deepest tone of passiflore (the lovely, dull pinkish mauve of the passion flower). It is narrowest at the base, but gradually increases in diameter, bulging out in *"casque"* effect as it nears the top. This is slightly depressed, sinking in softly—a new treatment, which is uncommonly effective, relieving the uncommonly great hight of the crown, and accentuating the soft irregularity of its outlines. The brim is on both its upper and under side covered with velvet in the exact tone of the beaver. It is pronouncedly narrow, this effect being still increased by the huge, dimensions of the crown, and it droops in Rococo effect at either side, while in the centre front it curves up in a shallow peak, and forms a flat, slender revers at the back.

A handsome Lewis model of superb uncut velvet

Mid-winter elegance—a quaint old style in a smart new execution. Models by Camille Roger

At the latter point the trimming is disposed—a large, soft bow in Alsatienne effect which is made of supple, dull mauve ottoman ribbon and faced with satin in a translucent, clear tone of Chartreuse green; it spreads from side to side, almost reaching the top of the crown in hight, and to it are joined the ends of a loosely twisted torsade of the same ribbon which encircles the base of the crown, separating it from the brim. The smooth, soft felt, which for a long period has rendered us excellent service, is practically dethroned, at least so far as dress hats are concerned. For these it must be softest, thickest beaver, silky poiluchon, or velvet, moiré, or ottoman in deep, rich though inobtrusive tones, with fine fur, superb plumage or beautiful flowers as suitable accompaniment.

PORTRAIT MODELS

A stunning model from Marie Louise is developed in a combination of velvet and moiré in a rich though uncommonly soft tone of giroflée (a brilliant nasturtium tone with delicate reflexes of orange and pinkish yellow beneath the golden brown surface), and trimmed with a band of choicest sable fur. The crown is in Marie Antoinette effect draped with a puffily arranged section of the velvet, and is conspicuous by its softness and irregularity of outlines, while those of the broad, moiré-clad brim are of clearly defined and unmistakable Vandyck style—it is rolled up in a wide, daringly curved revers at the left side, and from this point on it slopes down by degrees, again rolling up, but very slightly, on the right side where it meets the overlapping portion of the crown drapery. The sable band is arranged about the base of the crown, figuring as crown band. It is partly concealed by the brim revers and the folds of the velvet, and its wonderful rich brown tone is splendidly in keeping with the coloring of the ensemble.

From Carlier comes an ultra-chic model, fashioned from velvet and fur—a voluminous, bulky turban, partly Marie Antoinette, partly Cossaque in outline. The crown belongs to the former type of headgear, being large and puffy, and gracefully draped with crushed and folded supple velvet in a soft, medium light tone of *"vert patina"* (the gray green seen on copper church domes, or on antique statuary), and the brim is turned up in a wide, straight revers throughout its circumference, and covered with a puffy band of the velvet, which is so soft and *"flou"* that it imparts this effect to the otherwise rather severe contours of the brim.

The top of the brim is outlined with a strip of deep brown skunk, and thus cleverly connected with the crown, the soft folds of which the fur supports, and further ornamentation is introduced by a half dozen of beautifully wrought ornamental pins of pierced, jade-studded, antique silver; these are thrust through the crown and fur band at various points, so that the long, obelisk-shaped heads protrude recklessly, and afford a remarkably smart and original finishing touch.

CARLIER'S NEWEST DESIGNS

Lovely in a development of pale bisque-colored soft silk, imprinted with an ornamental pattern in gorgeous Oriental coloring (the exclusive new material termed "arab"), is a new model from Carlier, a moderately large shape on the order of the Henri II, with a bulky "obus" (bomb-shaped) crown, and a narrow, close-fitting brim which is flatly depressed throughout, except at the right side, where it is abruptly rolled up, forming a revers, and disclosing a smooth facing of soft merveilleux satin, whose rich, jetty black accentuates the loveliness of the "Arab" silk's coloring. The trimming is also in deep black—a stunning, antique Chantilly scarf of wonderful design, twined round and round the crown in the Oriental turban effect, and forming a large, soft chou at the left side, where it supports a slender touffe of black and dull mauve paradise and heron aigrettes.

Another model of note which also was designed by Carlier, shows an almost exact replica of the Mogul turban (the headgear worn by the former rulers of the Hindustan). This is an extremely soft affair of artistically shaped, heavy beaver cloth in a light, soft tone of étain (pewter), and consists of a large, bomb-shaped crown and a brim section which is formed by a thick, soft twist of velvet and soft, diagonally striped ottoman silk in two deeper tones of the same beautiful color. This twist is caught at regular intervals with strands of silk-strung, oddly shaped Indian beads in clear, soft tones of delicate antique blue interspersed with deep rose and opal-tinted ores, and a full fringe of the same beads droops jauntily over the right side where the brim terminates in a large, loosely and artistically knotted rosette-chou. This model is conspicuous by a

Stunning velvet hat in tones of "prelat," worn with an exquisite new mantilla

large headsize, and is meant to be worn deep over the right side of the head, slanting up towards the left.

Rembrandt outlines characterize a model from Marie Louise, which is surprising by the effect of simple, dignified elegance it creates, and by its originality of coloring in a chic blend of deep évêque and pale, cloudy tapestry blue. The velvet, covering the entire surface of the shape, and the moiré, facing the under side of the brim, show the former color in two wonderfully expressive and beautiful tones, while the garniture—a colossally full crown-piece of magnificent ostrich—shades from the lightest into the deepest tone of *bleu gobelin*, exquisite over the soft velvet background offsetting it. The lovely plumage is massed in a full, infinitely soft mound over the front and sides of the tall and proportionately wide, bowl-shaped crown, and it runs riot over the broad, artistically curved brim revers at the left side, adding to its hight and, in connection with it, creating a silhouette which is fully worthy of the famous artist who stood sponsor to this type of headgear.

PRETTY YOUTHFUL MODEL

Exceedingly chic and becoming, although decidedly simple in development, is a youthful model from Leontine—a large, picturesque shape à la Lady Hamilton (after the Romney painting), having a straight, medium high crown and a broad brim which droops gracefully at the back and right side, but from the centre front on slopes upward very slightly, in a beautiful movement, leaving the coiffure exposed to view, and revealing a facing of soft, shimmering, pearl-colored satin, strewn with little hexagonal velvet motifs in a delicate, dull tone of cyclamen and outlined with a velvet border in the same lovely color. The surface of the hat is masked with a shaped velvet section two tones deeper than the facing, and in the garniture both the gray and the mauvish rose tones are combined in a most clever manner, producing a charmingly harmonious ensemble.

Soft novelty ribbon striped in the two shades encircles the crown, and also forms the large, fancy cockade decorating the left side of the crown and brim. This is composed by a number of finely plaited frills graduated in width, and filled in with an oval centre of the same ribbon, thickly shirred, over heavy cord.

ALL BLACK HAT

From Marie Crozet comes a stunning model entirely in black, which is an exponent of the strictly high-class millinery. The shape is moderate in size, but quite tall, consisting of a high, dome-shaped crown, very wide at the base and a brim which droops in "champignon" effect at the sides and the centre front, and at the back, where its width is a trifle decreased, is flatly depressed, keeping close to the wearer's head. Its under side is faced with soft, glistening silk beaver, which contrasts smartly with the mat gloss of the moiré, covering the top brim, and the glitter and sparkle of the gorgeous jet "casque" with which the crown is covered. A "pouf" of long-flued ostrich feathers is disposed at the left side, affording a handsome and harmonious trimming. The exquisite plumage extends slightly beyond the top of the crown, and also submerges most of the brim at this point, and, by concealing the dividing line between the two parts, produces a silhouette of unusual beauty and grace.

A NEW LINE IN A LEWIS MODEL

A stunning model from Lewis shows the new dent in the centre front of the brim, and a daringly curved Rubens revers at the left side, two novel features. It is developed from soft, deep blue silk, applied in the shape of two-inch wide, shirred and corded strips, to both the upper and under side of the brim, as well as the crown, which is tall, wider at the (flat) top than at the base, and so closely connected with the brim that no border line is noticeable. The trimming is effected by a pair of large, supple novelty wings in a clear, greenish slate tone and is so disposed that it goes up over the left side of the crown, in harmony with the movement of the brim revers at this point, and across the top, far beyond the right side, emphasizing the diversity of the profile line of the two sides, and, together with the rich tone of the silk, producing an original and very lovely color blend.

FLOWER TRIMMED HATS

A touffe of beautiful, charmingly toned camellias of metallic tissue forms the lovely trimming of a handsome new model from Suzanne Talbot. The shape, which is large, and characterized by well proportioned dimensions, has a bulky, tymbal crown, whose original contours are disguised by an ample drapery of supple velvet in a soft, mellow tone of taupe rosée (pinkish taupe) arranged in beret effect. In marked contrast with the crown's pronounced softness of contour are the noble, clearly defined lines of the brim. This is also covered with the velvet, and is flatly turned up to meet the crown at the left side, à la Franz Hals, while throughout the balance of its circumference it is allowed to droop at will, partly revealing, partly hiding the beaver facing in deep paon blue, as well as the fold of taupe velvet which borders its edge. In the flowers which make the garniture the two colors are effectively blended, so as to emphasize this handsome new combination of dull, pinkish brown and rich, vivid green blue. They are carelessly tacked to the right side of the crown, directly among the folds of the velvet, and recline softly against the brim as well, apparently holding it in its depressed position.

For a recently imported Charlotte model of unusual beauty the chosen materials were moiré antique in a pale, delicate wild rose shade, and soft, sheer, black tulle, in masses. The former was applied in loose, thick folds to the tall, wide beret crown, Revolutionary effect, and also to both the upper and under side of the palette-shaped brim, which is very much broader at the left side and back, and allowed to droop at random throughout its circumference. The tulle is used for veiling the moiré, and through its meshes the clear pink shimmers most alluringly. It also forms the large, softly crushed Alsatienne bow, which, decorating the centre front of the crown, spreads out over both sides of it, as well as its top, mingling with the folds of the beret drapery, and creating a wonderfully dainty, picturesque effect, which puts one in mind of the lovely chapeaux of the last decade of the eighteenth century.

SPRING FLOWERS RIOT ON A WINTER MODEL

A handsome model from Germaine boasts a lovely floral garniture, so cheerful in effect that it is almost summery—a thick wreath of roses, narcissus, Russian violets and heliotropes, all made of softest velvet, and showing exquisitely blended tones of rose, mauve, soft green, greenish white and rich, pinkish mauve. This is arranged about the tall conical crown of a pressed felt shape in deep mammoth gray, closing at the left side under a full, *fontaine* aigrette in a slightly lighter tone of the same color, and it also extends over the brim, which is broad and gracefully tilted at the sides; while in the centre of front and back it droops a mere trifle, producing the original Lavallière effect.

WHITE WALKING HAT

Simple, smart originality is the feature in a little *trotteur* model from Virot—a rather small shape fashioned from creamy white felt, with a rather tall, dome-shaped crown, which drifts into a brim that droops softly in front and at the left side, and is curiously bent up at the back, continuing this movement over the right side as well. A long, soft scarf of cream silk encircles the crown several times, submerging it in its loose folds, and thus rendering its outlines more irregular; it is tied in a careless bow in the centre front, and extends in long, fringed ends over the brim, affording a garniture which is extremely well suited to the character of the ensemble.

LOVELY WATTEAU EFFECT

The picturesque contours of the famous Watteau hat distinguish a chic "création" from Lewis, which is developed from soft, smoothly applied, deep antique blue velvet, and trimmed with soft black silk and a touffe of snowy white swansdown. The brim, which is quite large in circumference, and droops in the original Watteau effect in the centre front and back, curving up gracefully at the sides, is finished with a facing of the black silk, and a soft, artistically arranged drapery of the same material encircles the tall, cylindrical "tuyeau" crown, adding considerably to its volume, dissembling the separating line between crown and brim, and modifying the rigidity of the outlines of the former, rendering it harmonious with the picturesque style of the latter. The fine plumage is fenced up in a "flou," compact mass against the back of the crown, surmounting it, and spreading softly over the sides, so as to almost touch the edge of the brim, which is rolled up at these points. A large, handsome cabochon of antique Japanese cloisonné in tones of antique blue, brilliant green, mauve and black, is caught down in the centre of the black silk drapery, introducing the sole touch of elaborateness into the ensemble, and affording a chic finishing touch.

SMART REBOUX MODEL OF SEALSKIN AND VELVET

Constructed much along the lines of the model just described is a strikingly smart mid-winter hat from Reboux, which is developed from sealskin and velvet in a tone to match, and has as garniture two little ostrich pompons, the one deep seal brown, the other snow-white. The wide, artistically shaped capeline brim is on both its upper and under side covered with a smooth, shaped section of the velvet, while the crown is of the sealskin, applied in the shape of a plateau.

Black and gold tones are combined in this afternoon hat. Model from Louise & Co.

THE LATEST THING IN PICTRUE HATS—THE "VENDEEN"
For description, see page 716

THE ART OF KNOWING WHAT TO WEAR

Hats Should be Chosen for Their Fitness and Becomingness Rather than for Their Novelty of Design or Richness of Material

ONE mistake which many women fall prey to is that their love for originality and individuality ofttimes causes them to design or select hats which are neither becoming nor beautiful, simply bizarre, and more often than not verging close on eccentricity. Simplicity is the keynote of success in hats as it is in everything else, and the discriminating woman, whose taste is really cultivated, will in all instances prefer a hat of simple contours and simple development to an over-elaborate, gaudy affair, whose original outlines are hidden beyond recognition by a mass of trimming, and which has thus lost every trace of distinction.

SIMPLICITY NEED NOT IMPLY CHEAPNESS

Many persons mistake the word "simplicity" for "cheapness," and cannot make up their minds to select a simple hat merely because they are afraid that it might be misjudged and underrated by their friends. How wrong this idea is, is proven by the fact that there are severely simple hats, masterpieces of famous Paris modistes, which in costliness and elegance are incomparably superior to more elaborate ones that in every detail seem to declare that money is no object. While it is essential that the materials chosen for a hat be good, it is not at all necessary that one squander large sums of money just to have the very latest novelty. Novelties are generally very much higher priced than their actual value warrants, and are ephemeral affairs at best, lasting only until some newer whim of fashion is introduced and accepted, and one must, indeed, have unlimited means at one's disposal to keep up with all the caprices of fashion. Of course, as soon as a new style becomes a favorite, it is reproduced in cheap materials, and there is a rush for it at the bargain counter; this seals its fate; it ceases to be exclusive, and the woman of distinction will no longer enjoy wearing it. Is it, therefore, not far better to choose a hat which is not ultra-fashionable, but instead, free from all eccentricity, and which will not seem ludicrous after it has been worn for a number of weeks? You need not suppress your individual tastes in the least, but can express them in the development of the hat, if you refrain from all effects which will render it over-conspicuous, and therefore not in good taste.

SUIT THE HAT TO THE GOWN

Above all, the morning hat should be simple in order to harmonize with the tailored costume, or smart "*trotteur*" frock worn early in the day. A simple, trig turban, with as little garniture as possible, or a chic, moderate sized hat decorated with a wing, a touffe of aigrettes, a sheaf of quills or a ribbon twist or bow, will admirably answer the purpose, and will never be out of place, provided the coloring blends well with that of the costume. Delicate fancy tints should be avoided in the material as well as the garniture, and, instead, one of the new soft grays, warm taupes or vague tans should be selected, or else a neutral blue (there are many lovely new tones in this color), a soft mauve, deep green, a warm copper or garnet shade. Black is of course equally desirable for the *trotteur* hat or the more elaborate one intended for afternoon wear, and is always refined and distinguished.

In this latter style of hat, one has a thousand and one different styles to choose from, and the restrictions are not nearly as severe as with regard to the morning hat. It may be as picturesque of outline and as artistic of design as one wishes, and one can find countless lovely trimming materials to decorate it with—feathers and aigrettes, beautiful flowers in exquisite shades, lace, metallic tissues, fancy galoons, embroidery bands, and what not. But it is as bad style to wear an elaborately trimmed afternoon hat with a severely plain tailored costume as it is to associate a trig "*trotteur*" with a fine gown of silk, crêpe de chine, or some other pronouncedly dressy material. Both are all right in their place, but as soon as they are not, they expose their wearer to severe criticism, or, what is worse, ridicule. However, it is not at all an infrequent sight to see a young girl in faultless tailored street attire from foot to neck, but with her head crowned with a wondrous edifice of feathers and ribbons, too decidedly dressy for her costume; or a woman in silks and satins and rich furs wearing a little hat of such severe simplicity that the entire effect of her costly toilette is hopelessly spoiled. A sense of propriety ought to prevent one from committing any such *faux pas*, but it does not at all times, as these examples prove.

HOW TO SELECT A BECOMING MODEL

Never permit yourself to wear a hat that is not becoming—that is, not designed in conformity with the type you represent: your style of features, shape of head, and your general build. The girl or woman with the round, plump face should always wear a hat that adds length to her features, and relieves the effect of heaviness. Nothing over-large or exaggeratedly tall, and no decidedly rigid droops or curves that might add volume to the already voluminous countenance. Those with slender, oval faces and clear-cut, concise features look best in a hat of pronouncedly picturesque style, with a broad brim, and a garniture, which may be quite lavishly employed, but they should refrain from the very large headsizes that tend to shorten the forehead, and often disturb the harmony of all the features. The size of a hat must always be governed by the shoulders and the length of the neck. When the former are very broad and straight, the brim must be moderately large, so as not to make the neck appear too short, and when they are sloping, a wide brim in capeline or Gainsborough effect will be best.

In these days of huge shapes and deep all enveloping headsizes, the small woman especially must use care in selecting her hats lest she lose her identity completely under the crushing effect of a Paris "creation." As for the elderly woman, though she is supposed to be eliminated altogether from the scheme of things, she is still occasionally to be seen, even if fashion recks not of her in its ceaseless output of new and exaggerated models. Unless the woman of sixty can get her hats or bonnets made to order, she has indeed a difficult task in selecting a model suitable to her years. Here is a chance for a clever milliner to distinguish herself—"Specialist in headgear for elderly women"—would not that be altruism and business acumen combined?

THE NEWEST SHAPES

BIG, bulky turbans and the picturesque shapes of clearly defined contours are the season's leading hat styles from which one will have to choose, for there is no third model that occupies a similarly elevated position. The turbans are shown in countless new styles, variations of the ancient French, Spanish, Flemish and English, and it is, indeed, a difficult matter to say which is the most attractive, for each has some one characteristic which distinguishes it and seems to make it superior to the others.

THE ANNE BOLEYN TURBAN SHOWS ECONOMY IN TRIMMING

The latest acquisition is called the "Anne Boleyn," in honor of the unfortunate mother of Queen Elizabeth, who strongly affected this type of headgear. It is a tall, enormously broad turban of rigid contours, perfectly flat at the top, and encircled with a stiffly reversed, smoothly covered, broad velvet brim. There is frequently no other garniture than a carelessly arranged crush of velvet, tacked to the one side of the brim, a meagre touffe of stiff aigrettes, or a cluster of flowers. The Tudor or Henry

XIII turban, belonging to the same epoch of English history, differs but very little from the Anne Boleyn, except that the brim is considerably smaller in hight.

A DARING SHAPE FOR A PIQUANT FACE

The high shako à la Moscovite is also one of the newest types, and is undeniably chic, although entirely too daring in outline to be worn over any but a small, piquant face. It is shown in fur or hairy beaver development and is generally finished with a soft, draped crown of velvet or heavy silk which relieves the rather too pronounced contours of the high brim section. The trimming consists in many instances solely of a tall, slender aigrette, or a made flower or rosette of silk in a contrasting tone, unless one prefers to cover the entire crown with an irregular mass of soft, crushed ribbon or piece goods loops. Some of the new shakos have as brim a wide band of irregular contours, formed by tiny bird breasts, applied in close succession to a foundation of velvet, silk or felt.

FOUR OTHER TURBANS FOR DRESSY OR STREET WEAR

Soft of aspect and very dressy are the Sultan's or Mogol turbans made of soft, thick twists and coils of silk or velvet and finished with a handsome brooch of jeweled metal, while for tailored hats nothing is smarter than the Caucasian shape of velvet and beaver—a moderately large, but tall, brimless hat, which is small in circumference, and flat, like a reversed flower pot. It gains considerable in diameter towards the base, slipping deep over the wearer's head when adjusted.

The "turban hyroglyph" is similar to this latter style, but very much taller (often even funnel-shaped), and the same applies to the medieval-looking, tall shape of pressed beaver or crushed velvet, which suggests the "hennin" of the fifteenth century.

LARGE WOMEN, AS A RULE, REQUIRE THE PICTURE HAT

The large-brimmed models, excepting, of course, the pressed shapes of furry or silk beaver which are as much in favor as ever, are mostly "made" hats. Besides the Rubens and the Rembrandt shape the "Vendeen" and the "lansquenet" are the hight of fashion, both showing boldly rolled brim revers on either side, which, however, are quite irregular, and a large, bulky crown. Simple garniture is compulsory with a hat of this type.

AN AIR OF CHIC GIVEN BY THE TRICORNE SHAPE

Among the many new three-cornered shapes the prettiest and most becoming is called "lampion de chasse," being an exact replica of the "lantern" hats worn by the gentlemen of the court of Louis XV when hunting. It is somewhat larger than the Watteau tricorne, and produces an alluring silhouette when posed over a full, fluffily and unconventionally arranged coiffure. An immense black or white cockade is the sole garniture, reminding one of the pre-revolutionary French period.

AN EFFECTIVE COLOR CONTRAST SHOWN IN FACING AND HAT PROPER

The Louis XVI hats must also be mentioned, for they are also very much liked, and are becoming. This type of headgear is characterized by a broad revers at the back of the brim which forces the sides to droop very slightly and the front to curve up in a graceful semi-circle. It shows a facing generally very elaborate, contrasting with the hat material in coloring as well as texture.

A TRIG LITTLE AFFAIR FOR USE WITH TAILORED SUITS

The "chapeau soldatesque," also a very recent whim of fashion, may be best likened to the classic Rembrandt shape, showing a broad, flat brim revers at the right side and an otherwise drooping brim. It is at its best when made of soft, smooth felt, faced with thick, long-haired beaver.

SMART TOUCHES

IRISH lace motifs—the grape, the rose, and the shamrock—are much liked for decorating dressy hats of velvet in black, or in some rich, preferably somber, tone. The latest note is to reproduce them in tarnished gold or silver thread, and apply them to the crown or brim of one of the new large "portrait" hats, also the jaunty little "marquis," using them either as exclusive garniture or in conjunction with fine plumage.

AN INSPIRATION FROM MEDIEVAL DAYS
For description, see page 716

NEW BÉRET TURBAN A LA MOSCOVITE
For description, see page 716

Feathery sprays and touffes of marabout and paradise are shown with quill ends of exquisitely wrought gold, silver or steel, oftentimes studded with vari-colored jewels, whose lustre and glitter contrast effectively with the dull, soft coloring of the plumage.

Attempts at rolling up the back part of broad-brimmed hats, Louis XVI fashion, are noticed in some very handsome French models. The rest of the brim, because of this back revers, is made to slope down a mere trifle at the sides and in the front, thus creating a remarkably handsome and unique silhouette.

A novel trimming effect of particular chic is the military tassel. It is made of thick, smooth gold or silver bullion, and topped with a handsome "gland" of passementerie of the same metallic thread, looking exactly like the tassels which decorate the sabre of a soldier. This smart novelty is almost exclusively employed for trimming the large "hussar" and "tambour majeur" turbans so strongly featured at present.

Ofttimes the crown and part of the upper side of the brim of a black velvet hat is masked with a smoothly applied, shaped section of rich brocade or "damassé" silk in mellow, delicately and beautifully blended, ancient tones, which look particularly lovely, offset, as they are, by the dark background.

A chic new combination is that of royal blue and white, and it is particularly effective when used in fashioning one of the new, voluminous turbans, making the large, draped crown of blue velvet and the brim of snowy swansdown, ermine or polar bear fur.

Long, slim-stemmed "pleureuse" plumes are shown, which are beautifully shaded in various tones of one color, each individual tone being closely recognizable. In the soft blue and gray-green tones the effect produced by this novel dyeing process is almost that of rippling, sparkling water, while cleverly interspersed wisps of white flue emphasize this idea.

Butterfly and Mercury wing motifs of tinseled banding or metallic embroidery are to the fore, being displayed in a surprising variety of designs and color blends.

Moiré métallique is the name of the latest acquisition in metallic tissues. It is rather densely woven, and shows large, irregular water-marks, which are outlined with a fine satin border, thus looking like "relief" incrustations. This new material comes in all the new French shades, and is lovely in every one of them. It is mostly applied perfectly smooth to either the crown, or brim, or the entire surface of the hat, so that the moiré effect is plainly visible.

A lovely coiffure ornament for opera or ball wear is made in a fine lattice design of twisted gold thread—an exact replica of the Venetian "filet" of the Renaissance period. Each intersection is decorated with a little mat gold bead, and festoons of the same beads adorn either side of this picturesque cap, drooping loosely over the wearer's coiffure and temples when adjusted.

A new blue shade of unusual loveliness is called Bleu Genève, for it is said to be exactly the tone of the water of Geneva Lake—a deep, expressive azure note, with white and soft greenish reflexes in the cast.

So great is the vogue for silver lace that it is not only used as a garniture, but also for covering entire shapes of extremely generous dimensions. In one instance an artistically conceived Rembrandt hat of bright gold-colored satin was veiled with a fitted section of sheer silver net, to which finely plaited frills of dull, inch-wide silver lace were applied in close succession. The pattern of this lace was very transparent and graceful, hence glimpses of the beautiful tone of the satin foundation were cleverly revealed, with excellent effect.

THE TWENTIETH CENTURY DÉBUTANTE IN 1840 SMARTNESS
See description, page 718

THE HATS AND ACCESSORIES ILLUSTRATED

THE Juliet cap shown on page 711 is one of the prettiest of the new coiffure ornaments imported by Aitken's Sons & Co. It is intended to adorn the ball or opera coiffure, and it is wonderfully effective when accompanying a décolleté gown of medieval outlines. It should be worn with a medium low coiffure with soft centre or side parts, and it is formed by strands of evenly sized beads, strung on fine gold wire. Large baroque plaques of enameled metal, shimmering in the loveliest, iridescent tones of antique blue, peacock and stone green and pale, delicate pinkish gray, are set between the rows of pearls, and, together with a series of bead festoons which droop over the temples, afford a very charming and pleasing garniture.

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LEFT FIGURE.—Here is a matched garniture designed by Camille Roger, which splendidly relieves the sombre effect of a fur coat, and will lend a note of youthful jauntiness to even the severest and most wintry-looking costume.

The hat is a voluminous turban, much like that made famous by Anne Boleyn (the third wife of Henry VIII, and a leading fashion authority of her day). It is formed by a huge, straight, flat-topped crown of cord-shirred velvet in a queer, deep tone of royal blue, which looks as if mellowed by age, and it is in its entire hight surrounded by a wide band of soft gray chinchilla. The contrast created by blending these two shades is emphasized by a touffe of fine crosse aigrettes in deep, lustrous black which is tacked to the right side of the brim, under a sheath of velvet plumage which flares up high beyond the crown and lends originality and character to the profile. The neckpiece, which is also made of chinchilla, lined with the velvet and trimmed with gray passementerie ornaments, is in the pre-Elizabethan style, as is the immensely large muff. This latter is made of chiffon-covered velvet, and edged on either side with a wide border of the fur, and finished with odd velvet shirrings.

RIGHT FIGURE.—Lewis is the originator of the handsome model here reproduced—a large, dressy hat of patricularly smartly conceived contours, in which a note of simple elegance is so strongly expressed as to be the dominant feature of the entire ensemble. The shape, which consists of a cylindrical crown of moderate circumference and hight, and a gracefully drooping brim, which is very much broader at the back and sides than in the front, is on its entire surface covered with a smooth section of "velours épingle" (uncut velvet, one of the most exclusive materials of the season). This shows a soft, greenish tone of antique gold, thus creating a stunning contrast with the rich, expressive gold tone of the velvet facing; and the garniture—a beautiful willow plume of long flue, so arranged over the right side of the side crown that it surmounts it to some extent, and, carelessly drooping over the brim—produces a highly artistic profile line. A wide band of the uncut velvet is folded about the crown, encircling it snugly. It terminates over the quill of the plume, holding it firmly in position, and effectively concealing its joining.

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UPPER LEFT.—"Prélat," the latest acquisition in rich, expressive purple shades, is the dominant color in the stunning hat here illustrated, and it also is featured in the mantilla, which, like the hat, is a recently imported model from "Hats." Supple velvet in the deepest tone of "prélat" was selected for developing the hat; this is large and picturesque, and very much like those immortalized in Rubens and Vandyck portraits, showing a broad, exquisitely curved brim revers which occupies the left side as well as centre front, and in a a most graceful curve slopes down at the back and right side. The crown is modest in size as well as hight, and serves chiefly as a support for the brim revers and the garniture—a bird of paradise with sombre black and deep, seal brown velvety plumage, supplemented with a fan-shaped sweep of aigrettes in the loveliest of orange and burnt sepia tints. It is caught down immediately over the brim revers, holding it against the summit of the dome-shaped crown, and its wonderful coloring is beautifully offset by the deep, glowing purple of the velvet background. The mantilla is shaped like one of the old-fashioned dolmans, to be draped at will, being made of densely woven, rich silk in a medium tone of prélat. Branches of conventionalized flowers and foliage are embroidered on it in self-tones, covering the entire surface, and its edges are outlined with a full, fluffy band of marabout and ostrich plumage in tones of prélat, mellow taupe, beige and gray-mauve.

LOWER RIGHT.—The stunning hat here shown, a model from Louise & Co., is just the thing to wear to the matinée or an afternoon lecture, and will well associate itself with a gown of almost any color, being made of supple, deep black velvet, fairly glistening in quality. The shape is quite large, but free from any effect of extremeness, owing to the exquisite harmony of its dimensions, and it is formed by a dome-shaped crown of large circumference at the base, and a broad, palette-shaped brim, which curves up in Duchess of Devonshire effect (Gainsborough) at the left side, and from this point on, slopes down gradually, effecting a lovely frame for the features beneath it. A group of short, uncurled ostrich tips runs riot over the crown, considerably adding to its size, and rendering its contours infinitely soft and artistic. The plumage is carelessly massed, and contains the entire gamut of lovely antique gold tones (from bronze to a pale greenish shade, which verges closely on sulphur or citron), and it is interspersed with long, silky strands of paradise aigrettes in natural, deep ivory tints, which tone further enhances the loveliness of the color blend.

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This model from Louise & Co., with its elegance of development, makes it specially suitable for formal functions. The shape of rich, black velvet is becomingly large, and shows a broad, picturesque brim, tilted up at either side, and drooping ever so slightly in the front and back, while the crown is bomb-shaped and not very much over medium size. However, the trimming is so disposed as to submerge the crown completely, and not only adds considerably to its size, but also disguises the original lines beyond recognition. An ample drapery of gorgeous antique gold lace is loosely crushed over the crown, forming long, carelessly tied loops at the right side of the brim; and the brilliancy and lustre of this material is accentuated by bands of sombre brown skunk fur which outline the top of the crown and form the centre knot of the bow. This long, glossy hair creates a fine effect over the background of glistening gold lace and rich black velvet.

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LOWER LEFT.—Reboux is the originator of this handsome model, which is equally well suited to an evening toilette or a chic skating costume. Its most noticeable features are its youthfulness of design and the unique silhouette it creates when properly adjusted: deep over the wearer's head, slightly tilted at the one side, so as to form a lovely, consecutive line with the coiffure and the features. The soft, ivory-white velvet, of which it is made, is loosely draped over a brimless foundation, in full beret style, and is carelessly crushed and tufted here and there to produce that irregularity of outline which is essential in a turban of this style. The lack of brim is replaced by a wide but thin boa of long-flued ostrich in the exact tone of the velvet, apparently holding the folds of the velvet in position, and closing in the front under a beautiful flower motif—a full-blown, large-petaled gardenia in clear, greenish white, waxy tints, which nestles softly against the flue of the plumage, and connects it with the velvet drapery.

UPPER RIGHT.—Isn't it quaint and chic, this Louis XII "casque" (helmet)? Its de-

A FRONT VIEW OF THE DÉBUTANTE'S WRAP AND TURBAN

A STUNNING EFFECT FOR THE DEBUTANTE

THIS LOVELY MATCHED GARNITURE—MUFF, HAT AND NECKPIECE—IS FROM HENESEY. EACH PIECE IS DEVELOPED FROM SNOWY POLAR FOX, WITH CLEVER TOUCHES OF BLACK INTRODUCED IN THE TRIMMING GARNITURE—A SMART AND EXTREMELY YOUTHFUL COMBINATION. THE HAT IS A VOLUMINOUS TURBAN, SHAPED SOMEWHAT ALONG THE LINES OF THE ORIGINAL HUSSAR'S SHAKO, AND IS FASHIONED FROM A LARGE SHAPED SECTION OF THE FUR. A CLUSTER OF DEEP BLACK CAMELLIAS, WITH TIGHTLY CLOSED BUDS, AND VELVET FOLIAGE NESTLES IN THE LONG HAIR OF THE FUR, DECORATING THE LEFT SIDE OF THE TURBAN, AND SMARTLY BREAKING THE CONTOUR. THE SAME TRIMMING IS USED ON THE MUFF AND NECKPIECE. THE FORMER IS OBLONG IN SHAPE, AND VERY LARGE, BUT PERFECTLY FLAT, AND HAS SOFT FRILLS OF BLACK VELVET OUTLINING THE HAND OPENINGS, WHILE THE NECKPIECE IS SHAPED LIKE A BROAD STOLE, COMING DOWN IN LONG ENDS, ONE OF WHICH IS DECORATED WITH A BUNCH OF THE FLOWERS.

velopment is the simplest possible. The foundation consists of a very large crown, which bulges out queerly towards the flat top, and a remarkably narrow and unassuming, close-fitting brim which in reality is nothing but a continuation of the crown, and it is covered with a shaped section of black velvet, applied without a wrinkle.

Quaint and out of the ordinary, like the shape, is the garniture, and it is admirably suited as well to accentuate the splendid lines of the shape. Full-blown, fluttery roses, made of sheerest lustrous silk, are singly applied to the base of the crown, forming a wreath. They are in pale cream-white tones, as also is the meagre foliage that accompanies them, and they are wonderfully thrown into relief by the rich, lustrous black of the velvet background. Model by Ida Marguerite.

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A charmingly dainty evening set for the débutante is here pictured. It consists of hat and "sorti," both exceedingly novel and handsome in design, and both developed in pure, snowy white. The wrap is cut very much like those worn about 1840, and is fashioned from supple, shimmering *charmeuse satin*—a square, measuring 40 inches, is slashed through one point (for a neck opening), and when adjusted it droops over back and shoulders in a long point, giving the original, slope-shouldered 1840 effect—charming on a graceful, slender figure, and with a youthful face. Bands of marabout outline all the edges of the wrap, and afford the sole garniture, their mat, pearly white throwing into relief the sparkling, almost metallic lustre of the silk.

The hat is one of the new voluminous turbans à la Mogol. It has an immense, softly draped crown portion of the *charmeuse*, and a close-fitting, drooping brim, similarly treated, and separated from the crown by means of a series of thickly clustering tiers of cord shirrings. A broad section of the marabout is arranged over the front and sides of the turban, spreading out over the top at either side, "hennin" fashion, and in the centre front, near the lower edge, it is caught down with a flat cravat bow of plaited antique and brilliant silver galoon.

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UPPER FIGURE.—Both the hat and coat here shown originate at the Motor Shop, and they are distinguished by extreme smartness, coupled with serviceability, thus fitting their purpose admirably.

The hat is a medium-sized, trig affair of impregnated moiré in a deep tone of khaki. It consists of a somewhat bulky, tymbal-shaped crown, and a drooping "champignon" brim which forms shallow, unsymmetrical waves throughout its circumference, and fits snugly over the wearer's coiffure. The material covering the crown is disposed in deep box and side plaits, while the brim is covered with a smooth section and outlined with a narrow fold of velvet in a slightly deeper tone of the same color.

A straight girdle of the moiré encircles the base of the crown and its ends are crossed in the centre front of the brim, affording a chic and harmonious garniture, in association with large buttons of velvet and moiré which apparently hold this novel crown band in place. The large, wide chiffon veil shows the color of the ensemble, and is draped over the back and sides of the brim with one edge slipped under the crown band.

As to the coat, this is a very warm, commodious raglan of Kersey cloth in a dark beige tone, finished with a removable leather lining, adjusted by means of patent buttons.

LOWER FIGURE.—Both the hat and coat here portrayed, original designs of The Motor Shop, are characterized by a vast amount of style and originality. The hat, which is cut along the quaint bonnet contours of the fifteenth century headgear, is developed in soft, pliable velvet in a deep, rich tone of antique gold. It consists of a tall, wide crown section, covered with an ample drapery of the softly folded material, and a close-fitting little brim section, which is flatly reversed, terminating at either side, and held in place by a large passementerie button with a velvet centre. The trimming is effected exclusively by means of a long, soft chiffon veil. Finely shirred, it is arranged over the front and sides of the bonnet (immediately over the brim revers), and at either side it is flanked with a crushed chou of the same chiffon, descending from this point in the form of long ties.

The coat is cut along the outlines of the Peter Stuyvesant cape (named after the first mayor of New York), being a commodious, long wrap made all in one, with long hand slits for the sleeves, and rows of large, smoked-pearl buttons for a garniture. For its development blended squirrel fur furnished the material. The neck edge is finished with a broad collar of deep brown skuns.

BECOMING MOTOR HAT FOR WINTER DAYS
For description, see this page

COMFORT AND SMARTNESS COMBINED IN WINTER MOTOR TOGS
For description, see this page

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An exceedingly serviceable coat for the woman who is fond of motoring is shown in this illustration. It originates at The Motor Shop, and is developed from heavy Kersey cloth in a light tone of forest brown, cut in loose sack style, and finished with "Raglan" sleeves. What distinguishes this model is its lining; this is made of heavy kidskin in the tone of the cloth, and worked, independently from the coat, over a warm interlining of lamb's wool, to be fastened by means of evenly spaced patent buttons, which finish all the free edges of the coat as well as the lining. The object of this treatment of the lining is to enable one to remove it when the weather is clear and warm, and to fit it into the coat again at a moment's notice, when additional weight and warmth is required, or when a lengthy cross-country spin is indulged in on a cold day.

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UPPER LEFT.—Here is the original 1804 coiffure with its characteristic ornament—the style worn in the year of Napoleon's coronation. The ornament, a recent importation by Lord & Taylor, is simply a wide double band of black velvet, closed with a little silver agraffe of curious old design, and it is decorated with fine silver sequins, studded into it in the shape of little Maltese crosses. For the severely simple new coiffures which show the shape of the head undisguised, this is just the correct ornament.

UPPER RIGHT.—The chic hair ornament here displayed will lend a note of elegance and elaboration to even the most severely simple coiffure. It is a wavy brow band (the style worn at the court of Henri IV of France), and it is made of wired velvet ribbon in a vivid, translucent tone of emerald green, with its edges outlined in fine rows of tiny paillettes of shimmering gold. The left side, where the ends of the band meet, is decorated with a large butterfly motif, similarly developed from velvet and gold; from the centre of this motif emanates a full touffe of the fine goura aigrettes in the exact tone of the velvet.

LOWER FIGURE.—This handsome model (from Lord & Taylor) will lend a harmonious finishing touch to an elaborate evening gown, particularly if it is developed on the quaint "moyenâge" lines of the gown shown in the illustration. It is a tiara of finely chased and carved silver, and is embellished with square and round motifs, made of the same metal and studded with pearls which hold the two silver bands together. A filmy aigrette of paradise is tucked under the large motif at the left side, drooping softly over the wearer's head.

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UPPER FIGURE.—The notable points about this chic model from Louise & Co. are the extraordinary smartness and quaintness of its outlines and the lovely effect created by its garniture. It is developed in a clever combination of rich, black moiré Louise XVI (very lustrous, and showing clearly defined but irregular water-marks) and supple velvet. The slightly modernized, original contours of the 1760 marquis hat are shown in its crown as well as its brim, the former being "obus" (bomb) shaped, and the latter forming a broad, daring revers at the left side, and a more shallow and softer one at the right side and back; the whole produces a very alluring Rococo silhouette. The under side of the brim which becomes visible, thanks to this rolling tendency, is clad with a smooth section of the velvet whose depth and richness of tone accentuates the mat softness of the moiré. A narrow crown band of the velvet simulates a dividing line between the moiré surface of the brim and the crown.

The beautiful bird, affording the garniture, is airily perched over the front of the brim, its sharp beak directed towards the right side, and it is finished with a full touffe of lovely paradise aigrettes which flare up high over the top of the crown and fill in the "peaks" formed by the brim.

LOWER LEFT.—This matron's mourning model from Henesey's looks entirely different from the traditional little bonnet adopted by widows for the period of deep mourning. It is so large that it can no longer be termed a bonnet, and, instead of being made of heavy English crape, soft, mat chiffon cloth is used for develpoing it. This is arranged in deep, soft folds over the large, flat turban foundation, swathing it so completely that the originally sober outlines are wonderfully softened. There is no other garniture except a few strands of small, dull jet beads which outline the top and nestle among the folds of the draped brim section.

The veil of heavy crape is fastened in the centre top of the turban. It is conspicuous by very great length, permitting of a soft, draping effect, in the manner portrayed by the illustration.

LOWER RIGHT.—A new mourning hat, vastly becoming to the young girl, is here demonstrated (from Henesey's). The material, heavy English crape, also affords the pleasing garniture which is chiefly responsible for the smart effect created by the ensemble. It is formed by a straight band, edged with two fine tucks, and outlined on either side with a little side-plaited frill; it is so arranged about the medium high, straight crown that the little frills extend slightly beyond its top as well as its base, and it closes at the left side under a voluminous rosette which is also formed by plaited frills of the material, with a cabochon centre, as finish. This style conforms to mourning traditions, but is still chic.

Two wing-shaped motifs of crape are fastened under this rosette, and, extending over the left side and back of the brim, lend character and expression to the otherwise simple contours, at the same time interrupting the symmetry of the evenly depressed, medium wide brim.

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UPPER LEFT AND UPPER RIGHT.—These two photographs show just what an unwisely selected hat can do to one's features. The tall, massive fur turban is very chic, and new in design, but it is not becoming to the wearer. The arched eyebrows contrast unpleasantly with the rigid droop of the narrow brim and its stiff little revers, and the line created by the tall, severely shaped crown is directly opposed to the soft oval of the face, robbing it of all its charm of contour, and even making the features appear irregular. Moreover, the shoulders are much too broad for the circumference of the hat, and in consequence the neck appears short and thick-set, and barely capable of properly supporting the head with its colossal edifice of fur and plumage.

With the other hat, the effect is altogether different. This is the style for a woman with softly rounded, regular features, a medium high forehead, and arched eyebrows. The brim is broad and splendidly in keeping with the expanse of the shoulders, and the manner in which it curves up at the one side harmonizes well with the arch of the eyebrows, throwing into relief all the good lines of the features and creating a beautiful, consecutive line in association with the coiffure.

LOWER LEFT.—A harmonious complement to the fur coat is this chic model from Aitken's Sons & Co. The shape is constructed along the lines of the famous *"bonnet à poils"* of the Louis XV and Louis XVI regime—a cauldron-shaped, bulky turban of more than average circumference as well as hight, and headsize. The superb, long-haired sable fur swathing its sides adds to the volume of the turban, and effects a lovely contrast in association with the disk of smooth, jet-black sealskin which masks the centre top, and the mass of exquisitely shaped and tinted roses constituting the garniture. These roses are made of brilliant metallic tissue in various deep and light, greenish and brownish gold tints, and are closely massed in wreath effect about the base of the turban, while at the front they are brought up high on the crown in the shape of a large, full touffe. Tiny buds of crimson and deep ruby velvet are cleverly interspersed and, in combination with the deep, warm tones of the natural foliage, offset the exquisite coloring of the metallic flowers and the sombre richness of the fur background, and create an ensemble of exceptional beauty.

LOWER RIGHT.—This chic model will not be out of place with the most elaborate afternoon costume, and it will be in good taste if worn with a tailored gown of fine broadcloth or Venetian, no matter what its color may be. The shape—a modified Bonaparte hat with boldly reversed brim and comparatively large, bomb-shaped crown—is on its entire surface masked with smoothly applied, jet black velvet, and faced with the same material, while exquisite tones of gold and greenish bronze are introduced by the garniture. This consists solely of a huge, uncurled ostrich plume, long-flued, and extremely long-stemmed, and so arranged over the top of the crown that it covers practically all of it, and also fills in the vacancy created by the upturned brim. The tip of this plume droops gracefully over the centre front of the brim section, thus interrupting the regularity of the outlines, and emphasizing the stunning contrast effected by the blend of gold and black.

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UPPER LEFT.—Extremes in styles may come, and extremes in styles may go, but there is always a demand for all-black hats which will fit any occasion and are becoming to brunettes and blondes alike. The Jessette model of which this photograph is a replica, pertains to this latter variety of hats and is everything such a hat should be: large but not to exaggeration, richly but not lavishly trimmed, and unique enough in design not to be commonplace, yet guiltless of eccentricity.

The smoothly covered shape of black velvet has a wide brim, which at either side of the front is flanked by a narrow revers, and at the back is rolled up in modified Louis XVI effect, producing an uncommonly unique contour, while the crown is bowl-shaped and very tall, an effect which is further accentuated by the garniture. This consists of a mass of short but very full, softly curled ostrich plumes encircling the crown in a full wreath, so that all of the brim, except the revers, are concealed; they tower high above the top of the crown, imparting their softness of line to the entire ensemble.

LOWER LEFT.—For fresh young faces nothing can exceed the dash and swagger of the continental hat. This model is in beautiful furry black beaver bound with velvet on its brim edges. The plumes are exquisite heavy headed things that droop with the grace of their own weight. In the dent of the brim at the front is a pretty ornament of shirred velvet.

UPPER RIGHT.—The Jessette model here pictured is quite ideal for accompanying the tailored costume of simple, severe outlines. It is becomingly large, with splendidly proportioned dimensions, and, for covering it, shimmering black moiré antique of particularly fine, pliable texture, furnished the material. This is smoothly stretched over the large, medium tall, tymbal-shaped crown, and on the upper as well as under side of the broad capeline brim. This brim droops a mere trifle in the centre front and back, while at either side it shows a faintly expressed tendency to curve up in long revers of diminutive width, thus creating a highly artistic and very unique profile line.

The garniture is very simple, in entire harmony with the character of this model. It is so "flou" that it imparts this effect of softness to the shape as well. It consists of a fluffy, irregularly bunched up touffe of deep black crosse, goura and heron aigrettes, and is so arranged over the centre front of the crown that the long, fine feather strands droop in all directions, spreading out across the top like a wide, graceful fan.

LOWER RIGHT.—Extremely dressy, in spite of the great simplicity, which is its dominant feature, is the new model from Aitken's Sons & Co., which this illustration represents. It is a recently imported, original design by France Marbot, showing all the characteristics of the much affected "bushy" turban, with its hight of crown, flattened top and headsize, which, although large, is free from all exaggeration.

The fine, deep brown skunk fur, which masks it on its entire surface, is offset by a graceful garniture of beautiful, antique Bruges lace, pale yellowish in tone, and of an exceptionally handsome and unique design. Long, leaf-shaped motifs of this lace are stiffened with fine wires along their edges, and these are so disposed in fan shape at the centre of the turban that they spread out gracefully over the sides and create a wonderfully handsome effect against the sombre brown background. They also add considerably to the beauty of the silhouette produced by this model.

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A number of smart, new trimming accessories developed of black velvet and trimmed with ancient looking silver galoon are shown on page 722—all novelties from Renard. At the top of the photograph there is one of the new semi-ruches for decorating the front of a large-brimmed hat. It is made of a broad fold of velvet, gathered through the middle, and overlaid with a twisted torsade of the silver galoon, the lustre of which is in marked contrast to the sombre black background. A little cluster of loops finishes either end of the ruche, and these, like the queerly knotted little ends, are also made of the galoon. Next is shown one of the new military cockades—a flat velvet disk of considerable diameter which is outlined with a band of woven silver braid and a quaint little velvet frill. The large, long-looped velvet bow will make a chic garniture for the crown or brim of a dressy hat. Here the silver touches are introduced in the shape of a twisted band, which entwines the centre knot, terminating in loosely knotted, grelot-finished ends. The flat "chapelier" bow of woven silver galoon, as well as the Louis XV bow of coarse meshed silver lace, are so simple in construction as to require no further description.

A PRACTICAL NOVELTY IN A MOTOR COAT—THE KIDSKIN LINING IS DETACHABLE
For description, see page 718

EXQUISITE FLORAL TRIMMINGS

THE new fad for using but one article of decoration at a time may in almost every instance be applied to the floral garnitures, for in very rare cases are these blended with any other trimming. Full wreaths composed by various kinds of flowers in exquisitely shaded, contrasting tones of pronouncedly old-fashioned colors, are a lovely new trimming accessory, and much liked for the broad-brimmed, picturesque hats. One stunning model of deep prunelle velvet, for instance, showed as sole ornament a thick wreath of half-blown, small roses (which shaded from a pale fraise into a queer copper tone, and black) antique blue velvet wheat ears, and little chrysanthemums in all imaginable tones of sombre green, brown, mauve and deep rose, all blended with a noticeable attempt at irregularity.

Velvet petunias are seen in their natural tones of somewhat hard, deep blue, soft violet, and subdued mauve. Roses are much liked for trimming hats as well as turbans, and are frequently chosen in preference to the traditional winter flowers—asters, dahlias, chrysanthemums and pansies.

A BRILLIANT TOUCH GIVEN BY POINSETTIAS

Poinsettias in glowing scarlet tones, with either deep black, or golden yellow centres and stamina, are used in sets of two or three and are particularly chic when nestling against a crown band or an entire crown of skunk, sable or some other fur in a rich, sombre tone, which offsets and casts into relief their brilliant coloring.

DELICATE FLOWERS FOR DRESSY HATS

The large, beautifully shaped orchids and irises, fashioned from changeable taffeta in delicate, vague sulphur, citron or gold bronze tints, are a chic new trimming, and create particularly good effects when used singly, or in sheaves or two or three, decorating the centre front of a wide-brimmed dress hat à la Vandyck or Rembrandt. In natural coloring, and in velvet development, they are also lovely, of course, and especially so when accompanied by feathery sprays of natural asparagus or maidenhair ferns. Gardenias and camellias in waxy white, with white foliage and in delicate, pale pink tints, form slender garlands and wreaths, or are singly tacked to the crown or brim of a velvet or moiré covered hat. They spell strictly for "dressy wear" in every case and represent the most exclusive type of artificial flowers, as they do of natural ones.

THE NEVER-FAILING ROSE STILL HOLDS SWAY

Needless to say that the rose occupies a most important rank; there never was a season when it did not. But it must be mentioned that this flower is shown in particularly handsome colorings this season. In the natural tints, the deep crimson ones of the Jaqueminot rose abound, and these often have a very beautiful, subdued undertone of rich mauve and purple which makes them even more velvety and soft. La France tones, too, are shown, but only when decorating a very elaborate model, intended for a dress function, or for evening wear.

Metallic goods, particularly gold cloth, enter very prominently into the making of roses, and stunning contrasting effects are attained by blending various self-tones (in the metallic tissues) with natural foliage in soft, warm greens and browns, and by interpolating a small quantity of tightly closed velvet rosebuds in natural tones of pink or warm garnet. As to the size of the roses employed, there is no restriction at all. Some are as large as a good-sized garden poppy, and in this instance are singly employed as a rule, while others are even tinier than the rambler

SIMPLE COIFFURE BAND FOR A YOUTHFUL WEARER
For description see page 718

rose. All intermediate sizes are also shown in profusion.

RICH COLOR TONES OF OTHER FLOWERS

Poppies and velvet anemones, in the wonderful, rich tones of purple, brilliant rose, soft pink and warm carmine in which they grow on the Riviera, are also among the accepted flowers of the season, and so are violets (both the filled Parma and the large-petaled Russian variety) and pansies; both are displayed in their original tints.

A charming novelty is the spray of graceful Louis XVI or Pompadour roses made of soft, shimmering ribbon and accompanied by a touffe of natural rose foliage, or a spray of ferns, or the thick hedge of velvet rose foiliage, which at irregular intervals is dotted with tiny velvet snowdrops in pale, greenish white; both garnitures are in high favor for ornamenting broad-brimmed hats of the picturesque kind, but are also shown on some chic draped *béret* toques.

PURE WHITE LENDS AN ATTRACTIVE NOTE

There is a great fancy for the water lily, and it is mostly shown in white, touched up with dashes of pale yellow or delicate pink, or in rich black (velvet or satin) interspersed with white flowers, and oftentimes accompanied by white foliage.

NOVEL FANCIES IN SEEDLINGS

Then there are graceful touffes of wheat and oats, and clusters of diminutive pine cones, which rank prominently among the exclusive novelties, and, although they are not flowers, are generally mentioned in conjunction with the floral garnitures. The pine cones are unique, and are shown in either velvet or feather development, and in rich tones of forest, cinnamon and seal brown, and sombre bronze, olive and pine green.

SUPERB FUR HATS

FUR of all kinds is decidedly in favor this season, occupying a very prominent rank among the materials employed for millinery purposes. It forms hat crowns and brims as well as entire turbans, toques and *bérets*. This material, which really is the prototype of rich, winter elegance, is in marked contrast with the shimmering new moiré and velvet textures, and the fine, supple felts so popular at present, but the fact that it is a trifle heavy looking is more than counterbalanced by the dignified effect it produces in every instance.

The seal, skunk, sable, mink, marten, ermine, squirrel, lynx and otter pelts are very much in demand for millinery purposes. The idea of fashioning entire hats of rich fur has been utilized by Georgette in a smart, new manner. She shows an ultra-chic little model developed entirely from choicest sealskin. The shape is a combination of two favorite styles, for the crown is exactly like the huge new shako turban—tall, bulky and very large in circumference—while the brim is rather narrow, and deliberately depressed in the front and back in true Elizabethan fashion. The ensemble thus created is extraordinarily attractive, and presents particularly smart, novel contours—an effect that Georgette strives for.

As to the trimming, this is simple, and disposed so as not to detract from the effect produced by the outlines of the hat. It consists solely of a big, fluffy pompon of marabout aigrettes—dull black, so as to contrast with the deep, brownish tone of the sealskin—and is disposed at the left side, near the front, giving the effect of greatly increased hight.

VELVET AND FUR BÉRET

An exceptionally attractive new mid-winter model originating at Carlier's atelier is a wide, flat *béret*, shaped in Louis XII effect, and was developed from soft velvet in a deep, expressive tone of bleu Bourbon (the lovely new sapphire), and fine, long-haired skunk fur. The *béret* proper is made of velvet, and very softly and puffily draped, creating a contour of softness, which, however, is directly opposed by that of the brim, which is a wide, straight band of the fur. It encircles the base of the crown, leaving middle front exposed. The garniture, in harmony with the character of this model, is scant, and it is so arranged as to conform to the original fifteenth century idea—a wide band of exquisite antique embroidery showing a gorgeous ornamental scroll design in tarnished gold over a background of palest silver gray. It decorates the centre front of the *béret* replacing the missing brim, and it is flanked at either side by a large cabochon of wrought old gold brilliantly enameled in tones of silver, deep royal blue, brown-black and gold, to harmonize with the coloring of the ensemble.

CHARLOTTE'S CHARLES IX MODEL

Charlotte is the originator of a stunning fur hat, with outlines that are also reminiscent of a well-known historic headdress — the *béret* Charles IX. This is a large, puffy cap, originally of velvet, but copied in this instance in choicest sable skins. It is adjusted to a narrow, close-fitting little brim, which comes down at a slant, and is so rigid as to be in marked contrast with the soft, graceful lines of the *béret*, which is also masked with a section of the fur, and is outlined with a narrow border of shirred and puffed velvet in the tone of the sable, thus appearing a little less severe. The trimming serves the purpose of separating the crown from the brim. It is formed by a graceful little garland made of wire-strung dull silver beads, and it encompasses the base of the béret snugly, terminating at the left side under a large, square cabochon of silver, which holds the stems of a little full "*plumet*" *panache* of short ostrich tips shading in tones of gray, brown and soft, pale rose.

CHIC HAIR ORNAMENT IN GREEN AND GOLD
For description see page 718

A CLEVER ADAPTATION BY MARIE CROZET

Marie Crozet borrowed the suggestion for a most pleasing fur model from the famous Delaroche painting, "*Les enfants d'Edouard IV*." In this painting one of the unhappy little princes wears a black velvet cap, boat-shaped, and very close fitting, which is not unlike that worn by the Scotch Highlanders, and this cap furnished the idea to the designer. She maintained the original contours, but enlarged them considerably, and instead of velvet she employed soft, deep brown sealskin, outlining it with a border of soft, white swansdown. The trimming, too, is the same as in the original—a litle, round cabochon of jewel-studded silver, posed over a plaited cockade of black velvet ribbon and tacked to the front of the cap, immediately over the shallow point, which it forms. As an added feature there is a little touffe of soft black and white heron aigrettes.

LA VALETTE FUR BONNET

Exquisite ostrich plumage affords the garniture in a lovely La Valette fur bonnet from Camille Roger. It is developed from soft gray squirrel pelts, and is all in one piece; a bonnet shaped like the puffy white linen coifs of the peasant women of the Auvergne, and outlined with a narrow, softly plaited band (of deep ruby velvet in this instance), which adjusts the bonnet to the forehead and the temples of the wearer. Three full, broad, superbly long flued ostrich feathers, which shade from deepest garnet into a soft, clear, pale cloud gray, are arranged side by side over the centre front of the bonnet, with their quills thrust into, and held by the velvet band. They droop over the top of the bonnet, down far below the edge of the right side, produce a surprisingly quaint profile line.

EXQUISITE MINGLING OF RED BROWNS

All deep, warm, reddish browns are in high favor this season, hence Reboux selected velvet in a rich tone of *acajou* (mahogany), blending it with exquisite mink for one of her handsomest new designs. This, a large, soft-appearing turban, puts one in mind of Vigée Lebrun's portrait of the beautiful daughter of the Duke of Penthièvre, Louise-Marie-Adélaide de Bourbon. It has a wide, full, draped crown of the velvet and is finished with a straight brim band, for which the fur was employed. There is no other trimming, but the ends of the velvet drapery, which are crossed at the back, and laid around the brim portion, meeting in the centre front, where they are loosely knotted, bandanna fashion, and spread out so that the pointed ends are reversed, showing their satin lining in deep rich violet color, the only contrasting note in this symphony of warm, sombre browns.

AN EFFECTIVE GARNITURE FOR A HIGH OR LOW COIFFURE
For description see page 718

THE BROAD SWEEPING LINES OF THIS MODEL ARE ESPECIALLY SUITED TO THE SOFT, REGULAR FEATURES OF THE WEARER

For description, see page 719

AN EQUALLY SMART HAT, BUT AN UNBECOMING STYLE FOR THIS TYPE OF FACE

For description, see page 719

QUAINT LITTLE BONNET OF SUPERB SABLE FUR AND METALLIC TISSUE ROSES

For description, see page 719

BLACK AND GOLD ARE CLEVERLY USED IN THIS MODEL FROM LOUISE & CO.

For description, see page 719

SUPERB SET OF RUSSIAN SABLES, FROM LOUISE

A MEDLEY OF RAVISHING NEW AUTUMN COLORS

ALL THE DIFFERENT NOTES, FROM THE DEEPEST TO THE MOST DELICATE, ARE STRUCK THIS YEAR

RICH tones this season have to share honors with soft, subdued ones, which appear as though faded and mellowed with age, and there is no telling which category is better liked or more strongly featured.

A VARIETY OF PURPLE TONES NOW POPULAR

Dark, wine purple tints abound, and with them the most wonderful blends and effects can be created. "Prune de Monsieur"—one of them—is a warm, very soft plum, distinguished by undertones of pinkish or bluish gray, and "violette fané" indicates the dull, brownish purple of the half-withered violet. Then there is the ecclesiastic purple, called "prélat," a rich, pronounced shade which in velvet is especially beautiful, and this suggests fine fur or superb ostrich plumage as a proper accompaniment; among the reddish mauves are grenadille (the color of the passion flower), dahlia, and "vin d' Oporto," the rich tone of old port wine.

ODD NAMES FOR ATTRACTIVE SHADES OF BROWN

A deep, very sombre brown, which is in high favor with the Paris fashion authorities, bears the very prosaic name of "puce" (flea, in English). It is particularly effective in pronouncedly winter-like materials, as well as in fine ostrich plumage, and it has the great advantage of blending well with the majority of other tints.

Another pronounced color having considerable following is on the ordor of khaki, but much softer in expression and deeper. It is called "putois" (pole cat color). Gold and bronze shades of all description are strong, and considered the hight of fashion, especially "ormolu," or "ancien," and "bronze d'Italie," the last named a rich, reddish brown, with a metallic gleam at the surface.

The new raisin tones, Malaga and Corinthe, which are brown rather than blue, are characterized by faint, bluish-white reflexes, which render them delightfully soft and subdued, and "Vanille," which is generally counted among them, is exactly the tone of the vanilla bean—a very sombre though glossy brown, with an infinitely faint touch of purple in the cast.

VIVID COLORS EFFECTIVELY COMBINED WITH FUR

Some of the new colors seem to have been copied from antique stained glass church windows, so brilliant and translucent are they in expression—gorgeous, deep blues, full of depth and warmth, rich, glowing ruby tints, vivid green and perfectly exquisite cerise and violet shades. Although these tones cannot but be beautiful in any material, they show off to particular advantage in supple velvet, rich, pliable silk textures, and in fine ostrich plumage, with dark, rich fur to emphasize their loveliness.

NEW TONES THAT APE THE DIFFERENT FURS AND JEWELS

Fur tones are also very prominent among the recently introduced novelties in colors, especially the deep, almost black seal brown (phoque), the color of the pole cat quoted above, and "zibeline," which indicates the exquisite tone of sable fur. Soft chinchilla and squirrel grays, too, and mole gray are used in profusion, and are splendid blended with another more exquisite color. Exquisite topaz tones that blend into green and rich brown, are new and are used in simple and more elaborate millinery alike, and so are other jewel tones, such as lapis lazuli (a dull, opaque, somewhat hard blue), agate green, coral, garnet and turquoise morte (a deep, very warm, almost green turquoise shade). Cornaline is a beautiful, deep, flesh tone (the color of the carnelian). It is lovely when introduced in discreet touches into an all-black hat, as is also the original malachite shade—a sombre, dull green, verging closely on dark blue.

STRIKING NEW GREEN AND BLUE

"Vert Ophélie" is the latest acquisition in green shades, a soft, infinitely delicate tone blended from "vert saule" (willow), and réséda (mignonette), but having bluish instead of brownish reflexes. The "dernier cri" in blue is "bleu meunier." It is the exact shade of the traditional blue linen blouse of the French miller, a sort of antique blue, but much deeper and richer in expression, and with the grayish undertone less strongly pronounced.

FRENCH COLOR EFFECTS FOR WINTER MILLINERY

Parrot shades are new, and enter quite conspicuously into the trimmings of fancy plumage, showing cleverly blended tints of brilliant blue, green, pale yellow and scarlet as well as darker red, which are sometimes relieved with touches of deep velvety black.

The combination of deep black and brilliant, rich purple and violet, and vivid sapphire and royal blue tones is strongly featured in hats of the dressy kind, being especially attractive when the foundation is of black velvet, and the trimming, generally rich ostrich plumage, in any of the abovementioned tones.

VOGUE POINTS FOR MILLINERS

A NOVELTY of note is the veil of coarse-meshed but very fine silk net in the exact tone of the hat; the freely hanging lower edge is outlined with a moderately wide relief border in fine hand embroidery. This is generally executed in heavy silk floss in a color matching the dominant tone of the hat trimming.

A novelty in the way of fancy plumage is the large, wheel-shaped, fluffy rosettes of tiny hackles and marabout feathers, from which shoot long, pyramid or fan-shaped clusters of aigrettes or narrow, slender quills. They come in all the latest French shades, including "vendange," "aéroplane" and "atlantique."

The soft, deep black and seal brown plumage of the velvet bird is used for trimming hats of the most exclusive kind. Strips of it are posed over the quills of gorgeous ostrich plumes, or applied to the stems of superb paradise aigrettes, or mounted, in the shapes of little "*pastilles*" to a cluster of brilliant parrot quills, effectively subduing their gay coloring.

An ultra-smart novelty shows narrow bands of downy, silver-gray marabout applied at regular, short intervals to a wide section of sheer metallic tissue in a lovely soft tone of Mediterranean blue. This is loosely draped over and about the crown of a large-brimmed patrician hat of velvet in the deepest tone of *ardoise* (slate gray), and forms the sole garniture.

Wide, supple ribbons of finely ribbed uncut velvet are promised a great success for the autumn and winter season. Their soft depth and pliancy of weave is shown to particularlly great advantage in deep, rich shades, such as *prunelle, framboise* and *Marocain*, and especially lovely are the when the velvet ribs appear raised on a satin or faille background in a contrasting tone.

Wide, supple wings are very popular when trimmed with tiny owl-heads in natural coloring; sets of two or four are posed over each pair of wings. This produces an entirely novel effect, which is irresistible, when the wings are in a rich, warm blue, copper or cossaque green, and brought into contrast with the soft, fallow brown and beige and cloudy cream-white of the owl feathers.

Much stress is laid on the hat brim facings this winter, not so much with regard to contrasting colors as contrasting materials. Beaver is particularly well liked for underfacing the brims of satin, felt, velvet and hatter's plush hats, and any of these materials, as well as soft silk, broadcloth and uncut velvet may be employed for masking the under side of a beaver hat.

Tricorne and Marquis shapes are to be seen among the smaller sized models. This style is always jaunty, and is very becoming to a certain type, also exceedingly youthful looking. These hats are at their best when trimmed on one side only, either with a touffe of stiff aigrettes caught down with a little ribbon cockade or a cabochon, or with small, rigid novelty wings.

The flowers preferred for autumn hats are pansies and large dahlias and asters. They are mostly developed from velvet or soft, shimmering satin, or a combination of the two, and are displayed in all imaginable natural as well as a great many fantastic tints. The natural size prevails in these flowers, although some of them, particularly the pansies, often assume quite surprisingly large dimensions.

NOVEL EFFECTS IN HAT TRIMMINGS

For description, see page 719

SMART THEATRE HAT FOR A YOUNG GIRL

For description, see page 718

A NOVEL ARRANGEMENT OF A WIDOW'S VEIL

For description, see page 718

GOOD STYLE MOURNING HAT FOR A YOUTHFUL FACE

For description, see page 718

A PICTURE HAT THAT HAS THE GOOD POINTS OF THE PICTURE STYLES AND NONE OF THE ECCENTRICITIES SEEN IN SOME MODELS

For description, see page 719

A BECOMING LARGE HAT OF MOIRÉ ANTIQUE THAT MAY BE WORN WITH A SEVERELY TAILORED GOWN OR AN AFTERNOON TOILETTE

For description, see page 719

THE YOUTHFUL AND DASHING OUTLINES OF THE CONTINENTAL HAT MAKE IT A FAVORITE MODEL FOR PIQUANT FACES

For description, see page 719

VERY HANDSOME TURBAN OF RICH BROWN FUR AND EXQUISITE BRUGES LACE, DESIGNED FOR THE WOMAN OF FORTY

For description, see page 719

STUDIED effects of color made ravishing toilettes of these apparently rather simple models. In the evening gown the laying of tan chiffon over a soft slate blue chiffon makes an indescribably lovely, shifting effect of color. The simple dancing frock in chartreuse green chiffon, with the green rose at the corsage, is brillantly accented by its black scarf drapery. The reception toilette is a glowing mass of golden yellow and orange lights, thrown up by the skilful use of black touches.

FASCINATING EVENING TOILETTES AND A RECEPTION GOWN

FOR "FASHION DESCRIPTIONS," SEE PAGE 747

WHAT SHE WEARS

Evening gown of water green mousseline de soie, having a panel in front of self-tone chiffon over liberty satin. The skirt is turned back in revers from the panel and finished with silver bullion rosettes. A similar trimming with delicate silver lace is seen on the bodice.

A PLEASANT wave of satisfaction is carried from atelier to atelier daily as the newly returned gown-makers receive their clients and present for their approval the fruits of European search to benefit each individual. Patrons respond with appreciative zest, and are pleased to find that they are to be dressed for the winter with a smartness and elegance which meets with their cordial approbation, after two years of intense dissatisfaction with most models and sketches, having such bizarre tendencies. Each gown importer enters into dependable assurances for the entire season by displaying what her wardrobes contain for this and that day and evening function, for visits, drives and forenoon shopping and "going about" generally, as well as for smart indoor wear from negligées to tea gowns. While bills are run up by women with what is termed "wild extravagance," it must not be forgotten that the foreign makers no longer are able to sell on old terms; that home customs have set tremendous duties on woman's apparel; that travel across the sea, as well as foreign hotel expenses, all have to be included and charged up proportionately upon all purchases made. Consequently the home patron has to allow for an increase in her yearly dress expenses to correspond to the rise in prices. In this way, where fortunes permit a woman to dress on a thoroughly smart basis (her clothes supplied from the highest quarters of dress creation), no grumbling concerning the outlay should disturb the *beau monde*.

BLACK SATIN WITH STEEL TUNIC

It is true that the unexpected has been found in the way of material, colors and trimming for the winter, but even more important is the charm and novelty with which all of these cumulative accessories have been grasped and welded into an harmonious whole. This it is which gives the effect of having new features, as shown in this black gown. The material is a steel studded net and the gown all in one piece, falling over a long, black liberty satin skirt. The black satin bodice is trimmed with wide silver lace, so that it covers the satin to a great extent, and the steel net is draped gracefully over it, allowing the silver lace to sparkle through its fine interstices without showing at first glance that it is the lace. The sleeves are of elbow length, having slashed openings through which the arms are seen, while a sheer silver net lining proves no obstacle to the lightness demanded of the sleeves. Th bodice drapery rises above the low black satin décolletage with a neck finish that admits of the addition of a high chemisette, also of the silver tulle in fine tucks. Where the steel net drapery reaches the bust, a fixed ornament of silver lace embroidered with jet bugles has been designed most effectively. Upon the middle loops of the skirt drapery in front, a larger design on that order, has been wrought out into harmony, while a smaller one ornaments the girdle in the middle of the back. Upon each sleeve are still smaller ornaments of the same silver and jet bugle combination laid upon the edge frontwards. Long and exquisite bugle and steel bead fringe, quite fifteen inches in depth, trims the bottom of this tunic, and it falls among the black satin folds of the under skirt, which runs off in the back into that narrow and pointed train line called "rat-tail." A narrow fringe of jet and steel is the finish as well of the half-sleeves. All in all, looking at this beautiful gown when worn, it becomes a dream of shimmering light without being in the least too glittering. The graceful lines of the skirt, the charming movement of the swaying fringe, the artistic motifs in silver en relief, give it a surpassing distinction.

DÉBUTANTE'S BEAUTIFUL GOWN

One of the most enchanting ball gowns for a certain *jeune fille*, whose preliminary social introduction took place at Newport last August, will surely win for her compliments a-plenty when the happy occasion arrives. Imagine a white chiffon gown over white satin, having adorable skirt lines, a low bodice such as débutantes wear, with short sleeves. All that is extremely simple, but while a proper simplicity has been retained, it is to be confessed the real trimming and charming character of this ball gown are due to embroideries in fine pearls, white bugles and gold. The treatment of the skirt consists in long panel lines of seed pearl handwork, extremely delicate in character, with small gold ornaments introduced in clusters at regular intervals. Draperies of white chiffon that are looped up at the back consist of wide sashes of chiffon, these bordered on the bottom with gold applications and pearl fringe. The round yoke of the full bodice is divided into two circular sections, one of pearls, the other of gold, and a large white rose is posed on the left of the corsage. The short sleeves are of chiffon and gold, with torsades of pearls and several tassels hanging therefrom.

RARE FLOWERS

Artificial flowers are to be recognized this winter as one of the late caprices that make for smartness. Of course the flowers selected must be costly ones—nothing in the least *ordinaire* will be tolerated. We shall see ermine and white fox muffs decorated with handsome specimens of velvet roses, large pansies, hybiscus blossoms and other effective selections on that order. Black furs call for the orange tints, as well as the crimsons, purples and deep reds, as the general color scheme of one's hat and costume happens to admit.

THE VOLANTE TEA GOWN

Tea gowns remain subject to Oriental influences, involving, as they do, the most luxurious display of silk embroidery throughout the length of the skirt in its generously full lines sweeping down from the well shaped outline of bodice. Pastel colors prevail in the many crêpes that are the craze of the day, differing in silken or satin finishes of surface. The entire creation of tea gowns is a poetic inspiration interpreted by a riot of stem, bud and blossom embroideries in rose-pink, cerulean blues, palest of yellows, greens, mauves and melon tints. Of quite another genre, but Oriental also, is the latest enveloping mantle—a wide circular cape that by its bias seam in the back springs out into a regal amptitude trailing the ground, and by the wideness of the satin creates exquisite folds as well. This style of tea gown is lined throughout with the softest richest crêpe of the same shade as the satin very often. The sleeves drop almost to the floor in their gracefully pointed and winged lines, and are likewise lined with the same crêpe. No trimming is seen on the bottom edge of the sleeves or cape, but upon the low, collarless line of the neck an exquisite necklace work of gold lace, gold beads and jet has been applied. A tall woman, or one fairly so, will find these "volantes" becoming, while an undersized one could not wear one with any dignity.

JET—A CAUTION

There is no denying the imposing effect of specially designed jet sets, contrasted with rich velvets, brocades, satins and moiré silks. At the same time it must not be supposed that all women will be able either to wear them with fitness or becomingness. It is well known that jet is not becoming to every complexion to begin with. Physically robust and slender women need to make each a different choice of these jet empiècements. What will submerge one figure will be borne with grace and firmness by another, so there should be no disregard of the fact that a jet trimmed gown, even of net or lace, is an exceedingly heavy one to move about in, though it be only from room to room. Well chosen jet is undoubtedly a charming ornamentation. Never has the supply both of trimmings as well as of articles for personal decoration been so beautiful or nearly perfect as the present output. As a fad these jet trimmed gowns are to have their greatest success when seen in the midst of the glitter of silver and gold and the complex pastel colors of evening toilettes, the jet standing in marked contrast.

Graceful princess gown of gray satin with a tunic of gray chiffon embroidered in steel and black jet beads. A deep jet fringe is hung at the bottom and black jet ornaments are placed at the border of the tunic. Point de Venise lace forms the short loose sleeves and square yoke.

HATTED DINNER GOWN

A restaurant or hatted dinner gown of golden brown marquisette, a pale shade, was a delightful example of satin and mousseline combined. The skirt, demi-train in length, had on the bottom a flounce of the marquisette, overlaid with a mousseline slightly darker in tone. This flounce formed a deep *pouf*, and from its lower gathers it fell into a short flounce. The mousseline lent very great softness. Above as a heading were two heavy cords run through the satin and mousseline, while between the cords and over the top one were round buttons of gold cord, used as two lines of fixed ornaments. A shawl overdress or tunic had the two long points dropping to the bottom of the skirt in the back, while the front of the tunic was at knee hight. A design in gold cord was the all round border trimming. In the back there were two gold net rosettes which held the shawl points in place. An open corselet composed of gold cord work clasped the simple half-sleeved bodice of satin, which was a half-low neck affair, overdraped with mousseline to match the skirt. On the bottom of the sleeves the same button and gold cord work formed a border, while on the edge of the neck a ruching of white tulle and gold net was most effective. Gold net served also for making the draped belt and a large chou of the same for a front ornament. A pearl and diamond neck chain and pendant dressed the neck, and chain bracelets, one of sapphires, the other of diamonds and rubies, were worn. A white moiré hat, lined with black, with a long, elliptical brim from front to back, one of the new shapes, had a backward sweep of white aigrettes in great abundance for trimming.

GLIMPSES

OF—

The making of wrist bags and all manner of shopping bags, now so decidedly the rage, there appears no end. But all the same, smart women will not wear or carry what the majority do, and when they purchase, the latest smartness is found in medium size suede bags with bottom corners rounded. The colors match or very nearly approach the shade of the street costume with which they are to be carried. The linings are of watered silk. The pocket mounts inside are of French gilt. The outside frame clasps are covered with the same suede, while plaited fine silk cords and tassels of the same color trim the sides of the bags as well as form the handle. No end of style goes with these new bags.

THAT—

Large, majestic pink roses, single on their stem, are the beautifully made duplicates of the rose culturist's greatest pride, now singled out by fashion to feminize and beautify the enormous black fur muffs of the winter.

HAVE—

No false illusions about the costliness of an evening gown when you find that the much envied and admired *diamant* or diamond dust sprinkling adorns its parts.

SMART STREET DRESS FOR WINTER DAYS

FROM COWEN

LEFT FIGURE:—Serviceable street suit of cheviot, in a deep amethyst shade. The coat is cutaway in front and is unusually long, revealing but about twelve inches of the skirt. There are long, narrow sloping revers of black moiré; and small ornaments of self-tone soutache trim the coat at the front and sides. The skirt is plain, with a plaited flounce which is narrow in front and gradually broadens toward the back. This flounce is attached to the skirt under a stitched fold.

MIDDLE FIGURE:—Extremely smart model made of sage-green broadcloth. The jacket is a two-piece affair belted with a broad crushed girdle of soft black satin which closes at the right side with a fancy fringed ornament. The coat is single-breasted and fastens in the front with ornaments formed of black soutache and black satin. The high, turn-down collar is finished in front with a jaunty bow of black satin. The sleeves are long, close-fitting, and soutache trimmed. The skirt is made with a fitted yoke and the lower portion is given fullness by means of four, broad box-plaits.

RIGHT FIGURE:—A practical and good-looking coat of black broadcloth lined with gray and white squirrel. Deep revers and cuffs of skunk. A coat of this style is suitable for walking, driving or motoring.

SMART FASHIONS FOR LIMITED INCOMES

PRACTICAL LINGERIE COMBINATION AND A LOVELY SIMPLE NIGHT DRESS—GOOD STYLE ROOM GOWN—SUGGESTIONS FOR HAT TRIMMINGS—SMART VEILS

A NEW model in lingerie combinations has done away with their only fault, namely, that to change either corset cover or lower part one must change the whole garment, which is often unnecessary and makes needless washing. This latest design is illustrated in sketch No. 1, a combination of corset cover and petticoat drawers that separates at the waist by means of a double embroidery beading, threaded together by a ribbon. This in no way interferes with the fit at the waist, and makes the combination an entirely practical one. The idea was evolved in Paris and as yet is procurable from only the most exclusive makers here. For constant use even very well-to-do women choose a nainsook that is pretty substantial, for the fine qualities wear out in no time. Cluny lace is much used now on lingerie and is most admirable, for it gives almost indefinite service and its strong edges will never nick or fray. The combination shown has an insertion curving across the bust, under a yoke of hand-embroidered flowers. Ribbon may be run through this or not as desired.

No. 2. An especially effective night gown that is not difficult to make

We have often suggested in these columns that short sleeves to correspond with the corset cover be put in to hold the sleeve protectors. Any woman who has once adopted this method of dressing will never go back to the old way of putting shields in gown or waist. Sewing them in and taking them out wears one's clothes considerably, and with shields in the underclothing one may put back the same frock or blouse by changing underneath and be quite fresh again. Make the corset cover with fine tucks rather than gathers to bring it in at the waist and cut the petticoat bias on the hips.

ATTRACTIVE NIGHT GOWN

To those women who have leisure to make dainty lingerie the very pretty night gown in the second sketch will be interesting. It is especially becoming and original in line without being particularly elaborate. The sleeves and gown are cut all in one and the arm seam replaced by a two-inch ribbon run through buttonholing. Just under the bust an empire effect is given by the same treatment, with groups of tucks between each set of buttonholes. Most of the fancy night gowns have some sort of trimming at the bottom, and in this one it would be pretty to put on a six-inch flounce with small hand-run tucks at its edge. This of course makes a great deal more work and no doubt most people will prefer to finish it with the usual plain hem. The yoke may be as elaborate or as simple as you wish, it being charming if made with a very simple arrangement of cluny insertions, either scrolls or Vs, with here and there a sprinkling of solid and open dots. This to my mind is more effective than a floral pattern. The sleeves have a tiny ruffle of the material with two narrow tucks and an edge of lace.

WRAPPER WITH ADJUSTABLE COLLAR AND CUFFS

Though so simple in line the wrapper given in the third illustration is very smart, and its lingerie accessories, which are taken out for laundering, keep it always fresh and sweet at neck and sleeves. The model was in light-weight henrietta cloth, an exquisite shade of pastel blue, but for general use we advise less expensive and less delicate material. Eiderdown is good, as are any of the wash flannels, cotton crêpe, or albatross. The last named two are light enough in texture to require a facing of broadcloth at the hem to make them hang well. White cotton crêpe lined in pink, green or lavender is a lovely negligee if one does not expect to give it really hard wear. The collar and cuffs turn back on a muslin band and fasten on buttons sewn in the wrapper. Charming remnants of machine embroidery may be picked up for these or one may feel inclined to treat them to hand embroidery. Two sets at least should be made. The back is cut on the bias with a seam up the middle and is not very loose. Cord is put on all the edges and twisted into ornaments to fasten the fronts.

NEW CUFFS AND FRILL

Entirely novel are the accessories illustrated in the fourth sketch, they being just brought over from Paris and intended for wear with a plain tucked blouse of either lingerie material, chiffon or silk. They are exquisitely dainty and have the advantage of washing easily without injury to their beauty. Groups of fine tucks are run in handkerchief linen and placed crosswise on a plain band of the material. Under these is run a piece of very thin taffeta ribbon, wide enough to lie in soft folds without making any bulk. On the edges there is a very fine plaiting of linen with a wee edge of Irish crochet. The cuffs are the same and are pretty if the ribbon is tied in a bow on the outside. The frill may be worn with a Dutch neck waist or with a collar to match the cuffs, a bow under the chin. These white touches are particularly good to freshen and brighten a dark waist, used for general wear. For the blouse we would suggest chiffon cloth in a dark shade matching the skirt with which it is worn. Run quarter or half-inch tucks lengthwise from collar to belt, the same in the sleeves, down the outside. Chiffon cloth wears well. Even better is crêpe de chine, for a good quality will last for years. Some of the soft silks such as satin finished messaline give good service, but we consider the first two fabrics smarter. Chiffon cloth requires of course a lining; use for this either one of itself or a thin china silk. Colored cotton crêpes are also very good, very durable and highly fashionable this year. Silk crêpes, with the same heavy crinkle as cotton crêpes have come back into favor, and are much used.

This season, if ever, it should be easy for the woman with any natural talent at all for millinery to put together smart hats for herself, since so many models consist merely of the shape and one good ornament or feather. At any of the department stores one may get an untrimmed hat, either smooth felt or beaver, that is equal in grace of outline to the most exclusive French model. Choose one with a straight, rather wide brim and medium high square crown, the color of course depending upon the costume for which it is intended. Turn it up sharply at the left of the front so that the beginning of the curve comes just over the nose. Pierce the turned up brim with one of the lovely new wings, soft heron plumage mounted on an ordinary quill, and you will have as pretty a hat as you can get at the highest priced shops; the quill should point up sharply to the left. No crown band is necessary, half the style of the hat lying in its absolute plainness. We advise always the purchase of good materials, which in the end is economy, so pay from $4 to $6 for the hat. The heron quill is expensive, costing a little over $6, but is well worth the price, and a hat of this sort coming by way of the milliner would cost from $20 to $25. Rough beaver hats in white are smart with black velvet ribbon as trimming, nothing to stand up, but put on flat and plain. The same shape as that just described is attractive in white, the left side caught up with a black velvet bow, a tailored bow stitched down tight to the beaver. Run a width of ribbon also around the crown. Green beaver on the same order, the shade known as willow, is pretty with a gold bow holding up the left side; nothing around the crown but with a facing of black satin. This turning of the brim at the left is a distinguishing feature this season of almost all hats that have a brim.

No. 1. A clever combination of corset cover and petticoat.

SATIN PETTICOATS

are much more advisable than taffeta if one would attain the slenderest outline possible. The quality to be used is the lightest and thinnest, a quality, however, that is most serviceable, outwearing the majority of silks. It is needless to reiterate here the necessity of fitting a petticoat on the hips, and at the waist, and discarding of course the use of the old-fashioned drawstring.

LACE VEILS

are undoubtedly the thing to wear, and there is no denying their charm and becomingness. Very good fancy nets are brought out this autumn in most effective meshes and patterns costing between $2 and $3. Various shades of gray and brown are shown, colors in which they are most popular. Mode, taupe and a dark gray known as gun metal are each and all a good choice. These veils are used both with the turbans and with a hat that has a brim.

HAND-MADE COMBINATIONS

Corset cover and petticoat drawers are imported direct and sell most reasonably. It is frequently found that the French one-piece garment is faulty as to fit, but the making of these has been personally looked to so that their cut is altogether satisfactory. The more elaborate ones are exquisitely embroidered by hand. The prices of these articles range from $3.50 to $10 in good shops.

FOULARD SILK PETTICOATS

No economy equals that of a silk underskirt that really wears well. Foulard will last for years and has its extreme lightness to recommend it, also its clinging quality. Over the hips it makes no bulk at all, and it hangs so close about the limbs and feet that the figure has the slenderest possible outline. In black or dark blue it is most practical, as these colors clean well when it becomes stained or gray with dirt. These skirts are to be had at leading department stores, made on a drawstring with a deep accordeon plaited flounce. Of course the belt should be fitted into the waist, hooking or buttoning instead of fastening with a drawstring. Their price is in the neighborhood of $8 or $9, but they can be made for less at home. Get a good quality of foulard and cut it out as carefully as you would an outside skirt. In this way, a perfect fit may be obtained—far better than a ready-to-wear skirt which must always be altered after buying.

VOGUE POINTS

A VERY smart lace turban seen at a restaurant dinner was made of a small parasol cover of real point lace, which adapted itself easily to the partial concealment of the foundation of tulle, and fell around the deep brim in graceful ripples. Black and white aigrettes and a rhinestone cabochon were posed at one side, and small pieces of black velvet ribbon were skilfully sewed between the ripples both outside and underneath to simulate a ribbon run through, as the lace was too precious to cut. The discovery that these covers can be put to some ornamental purpose is of general benefit; for the carriage parasols that they originally fitted have passed from fashion's list of costume accessories and lie wasting in trunks.

White crape collar and cuff sets are being worn by women in deep mourning; this gives a very smart touch to what is ever sombre apparel, and at the same time is correct for the most conventional wear.

Blouses of imported silk and cotton fabrics should exactly match the color of the tailored suit they are worn with, and the winter will see many changes rung upon the simplicity of the first models. Crêpes of deep crinkles, the deeper the better, are very smart; but though crêpon-like in effect, these fabrics are very sheer and light, and can be elaborately fashioned if preferred.

Children's gloves are made from the tiniest sizes in replica of those used by grown-ups, and in many cases of the same skins. Castor gloves in first size, with gauntlet and wrist strap, are a novelty, and of course are made in all other sizes for youngsters, as are the dogskin and heavy kid walking gloves. They are from $1.00 to $1.35 the pair in any size according to the material desired. Tiny white kid mittens, for babies, fasten with a pearl button and cost $1, and fur gloves in white coney or squirrel are $2.

No. 4. A pretty, new conceit in French frills for a plain blouse.—"Smart Fashions for Limited Incomes."

Irish crochet lace is being made into buckle effects for children's party frocks; they hold knotted ends of ribbons.

If the tailor-made girl wishes to wear plain linen collars for autumn sports, we advise using the heavy linen guaranteed men's collars, as these hold their shape better than the women's collars, and are much less expensive; they cost but ten cents each. An added advantage is the quarter sizes in which they can be bought.

Whipping lace on in the French way, with the raw edge of the material a little above the top of the lace, is by far the easiest and most satisfactory way of trimming ruffles for frocks or underclothes. The material rolls in with each stitch as the work proceeds, and the result is one of such firmness that either lace or goods will tear before the two will part. When sewing the lace on it should be on top of the fabric, the two held over the finger, which eases the lace slightly and insures against shrinkage when washed. Both effect and finish are far better than when the old-fashioned method of rolling the material edge is followed and time and trouble are saved besides.

If you prefer a tarnished effect in gold trimmings just wrap them up in a damp towel over night. This process will tarnish them just enough to take away that tinselly look.

The combination of pale blue and pale pink is one of the daintiest fads of the season. Such a charming model was lately seen: a short dancing frock of pale blue crêpe with a broad girdle and streamers of delicate pink chiffon.

Artificial flowers do not seem to be waning in popularity. These, if well made, make such a charming finish to a gown by giving a touch of color. The latest novelty is calla lilies made of velvet in all colors. One effective bouquet seen on a Paris gown was composed of three lilies—a black one, a white one and a yellow one.

Low collars are still being worn by women who will not bear the discomfort caused by the high, boned affairs. But the white turned down collars are no longer used outside of the coats; the effect was rather trying to any but a very young and pretty face.

Real lace lamp shades that slip on over silk covered frames are the latest idea from France. They are made of filet squares joined together with old Italian or cluny lace; the lower edge is finished with a pointed band of lace to match the insertings, and at each point and in the notch between are little linen tassels. Sometimes they are finished with a straight around border of the lace and a fringe of the tassels. The prettiest colors to use beneath them are pink and yellow, as they shed a most becoming glow. The frames are on the Empire order.

The newest shape for cushions is oblong and many of the imported lace-covered cushions are so made. Italian lace is the best for these pillow coverings. This same shape is also good for cushions made made of quaint old tapestries or embroidered Genoese velvets. Bits of lovely French brocades are used in combination with uncut velvet and dull gold galoons, and these make most effective cushions.

Coverlets of grosgrain or other heavy ribbed silk with insertings and border of guipure, or Italian altar laces, are the latest luxurious finish for the guest room beds.

French table cloths and tea table covers are fascinating this season, made of linen oblong blocks, done in *broderie Anglaise* designs that alternate with real filet lace squares in two sizes. They are finished by a border of filet lace, of cluny lace, or of an Italian lace picot.

Piccadilly shops show as the smartest things for desk, boudoir and toilet dressing table, tortoise shell articles inlaid with fine silver outline designs. Picture frames and desk furnishings of this shell are most effective, and the toilet articles are a relief from silver and are more dainty with their bright inlay than those of plain tortoise shell.

An exquisite evening gown shows the charm of bead work in self-tone. It is of pale rose moiré, veiled in still paler pink tulle, which forms a tunic slashed at the sides and edged with bead trimming in the various shades of rose, paling to a blush pink and deepening at times into American Beauties tint. Bead straps are over the shoulders, and a short, beaded stole falls at front over the pointed, draped bodice. The moiré skirt is rather narrow, and has alternate scant flounces of blonde lace and insertings of silver lace, the latter gleaming through the tulle in a captivating way.

Russian styles are marked not only in hats and in the use of fur bands on gowns for any and every occasion, but also in the stunning belted coats in which the basque is full and the front, above the waist line, buttons in a plastron effect at left side.

Moleskin is again a leading fur in small pieces such as toques, muffs, collars and bags, the latter for opera glasses or other small accessories such as purses, etc. Coats are also shown in all lengths and are both warm and light, besides being most becoming, as the gray is of softest tone, and very rich in effect because of its depth.

Amethyst rivals green, the "grayed" shades prevailing, and it opens the doors to combinations with other colors in the embroideries that predominate on the bodice; for hand-worked empiècements are a feature of the new costume, the designs elaborate and the motifs shaped to give the best lines to the figure wherever placed, long lines having returned to favor.

From Paris comes the news that blue is to follow green as the leading color, the stage between combining blue and green effectively. The very dark shades are those preferred; for they take any shade of green as an accompaniment as effectively as black does. Pale shades are used for evening gowns, dotted or seeded with metal beads, pearl or iridescent beads, and self-tone or contrasts are also shown. When lace is inset the designs run over the lace design. This last effect is one of the loveliest, as the gauzy, diaphanous pattern in the lace shows indistinctly as a background, allowing the color of the silk slip beneath to show in stronger tones through it than it does through the chiffon or marquisette that forms the rest of the frock.

Little, scant, half sleeves of gold lace or other lace over gold cloth are a distinguishing feature of the newest evening and dinner gowns, and in the latter case are tied with gold or narrow black velvet ribbons or with black and gold tulle entwined and knotted at edge above elbow. These sleeves are frequently cut in one with the side of bodice, as cloth sleeves were in coats a year or so ago, and a sleeveless princess tunic or bodice effect conceals the edges of the pointed under-arm panel, a fringe of beads finishing the sleeveless part.

Veils, alas! are to be rather loud, showing large designs that are over-size in the mesh and but few women will find them becoming, although they are considered smart. Many are going to the opposite extreme and wear the pin-dot veils, which are far from expesive and look neat and trim at all times and at any function. Jet is also to enter into the dottings of veils.

Brocades are to form the gorgeous dinner gowns weighted by the heavy garnitures which make almost entire dresses in themselves, so long and numerous are the panels that depend from a bodice piece. These garnitures are beautifully embroidered in color and gold or silver, the brocades repeating the color combination, whether pale or deep, and the Queen of Sheba's glory would pale before the result in some cases; for with the splendor of the Orient in the Persian effects a delicacy of harmony is combined that can only be achieved in these days of exquisite color blending.

Glacé silks and satins are fashion's latest whim, but only the soft finished fabrics are being made. The second tone glows vaguely through the surface color, flashing into full beauty at fold edge and deepening in the crease. A chameleon-like play of both tones is seen with every motion of the wearer. They are as yet shown in but few of the shops.

Jet in every guise is shown on nets, marquisette or other fabrics, and is worn by women of every age. A jet seeded frock is considered a chic necessity in the débutante's evening wardrobe and becomes her standby for lesser functions; while her seniors count a jetted gown one of their best assets for best affairs. Age alone determines the difference in purpose, for the materials are alike.

Chiné taffetas are again to the fore for elaborate frocks for wear at days at home or for informal dinners, and also are they used beneath laces, chiffons or nets, the lovely floral designs shimmering through in a bewildering charm of soft colors. The glacé chiffons, so new and smart, are mounted or draped over these silks, and very beautiful are the dresses so made with their graceful flow of soft drapery.

A small sachet placed in the front of a corset serves for two purposes—it prevents the middle bone from pressing into the diaphragm and gives a delicate, refreshing perfume. Still smaller ones are now sold to put in the dress shields. These are shaped like a tiny envelope and give out a delightful odor. Price 15 cents each.

Serviceable and smart is an attractive waist made to be worn with a tailored suit. The foundation is of Dresden silk of rather large designs in pastel shades, over which are placed two thicknesses of brown chiffon. Silk embroidery trims the deep cuffs and the high shaped collar.

The débutantes who enjoy dancing will like the short-skirted girlish frocks which are the latest craze. One of the daintiest of these models was of pure white point d'esprit, fluffy and transparent, its only trimming consisting of garlands of tiny pink satin rosebuds and blue forget-me-nots. Another model was of mauve crêpe meteor, over which was worn a tunic of palest green chiffon trimmed with wreaths and garlands of Marie Antoinette roses.

Little vests are worn with many suits. They are made of all kinds of materials—lace, fine real valenciennes, beautiful bits of cashmere, embroidered cloth and brocades.

A smart tailored blouse is made of batiste, with two-inch bands of the daintiest hand tucks. There is a standing collar and turn-back cuffs of baby Irish lace and ruffles of batiste edged with Irish at the side, where the waist closes.

No. 3. Pretty wrapper with lingerie collar and cuffs.—"Smart Fashions for Limited Incomes."

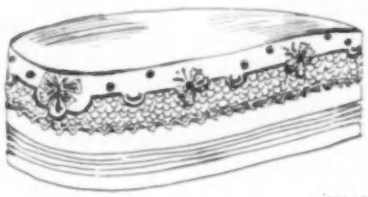
SEEN IN THE SHOPS

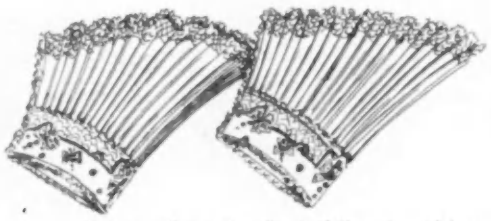
READY MADE HAT TRIMMINGS—THE MOST EXCLUSIVE NEW FACE VEILS—SMART NEW NECKWEAR—INEXPENSIVE BUT GOOD STYLE TAILOR MADES—NEW EFFECT IN FLANNELETTE

MILLINERY trimmings are exquisite this year, the made pieces in feathers being of the greatest variety and beauty. Many models rely for their whole decoration on one feather ornament, metallic and natural tones being particularly modish. In the first sketch is shown a fan-shaped aigrette, the flaring portion of which is made from what is known as the velvet bird, the softest plumage possible, yet good for service in bad weather. At the base there is an arrangement of tiny peacock feathers in yellow and green with a high metallic lustre. This is one of the most expensive of the showing, costing $17.95.

The original of the second drawing—a bowknot in feathers—makes the complete trimming for a hat, having its own crown band. As seen, it was in a rich purplish blue, but is to be had also in brown and green. The bow is a very smart one, large loops with ends in pointed feathers. Price $10.25.

The third drawing gives a lovely piece of jet which is to be placed at the base of an aigrette or quill. Scales of jet overlap each other in an uneven sunray effect; it is known as a blinder. It sells for $1.95.





No. 4. Dainty collar and cuff set of lingerie and lace

FRENCH STOCK AND CUFFS

The set reproduced in the fourth illustration is one of the smartest I have seen. The stock is a simple, straight collar band, tucked lengthwise by hand and topped by a hand-embroidered turnover, the design one of butterflies; underneath the embroidery is an edge of Irish. The cuff is also of the handwork with lace at the hand. Turning back on the sleeve is a fine plaiting of linen running up in a point with an Irish lattice as border. The price is $6.95.

BANDINGS IN CHENILLE AND FUR

for hat trimming come in ⅞-yard lengths and six-inch widths for $5.95. The fur, a dark brown coney, runs in stripes from end to end. For hat crown or bands these are excellent, also for facing toques. Purple, green and black are the colors procurable.

Heron feather quills, which are the novelty this year, are very lovely, coming in all the new shades. Old rose, very dead in tint, and a dull greenish blue are two of the most attractive colors shown in them. The quill has a long, firm shaft, the feathers being fine and upstanding, though not stiff. Like all other feather trimmings of the first quality one must pay well for them, the price being $6.95 each.

Plaited white net jabots in cascade shape are to be had from 48 cents upwards with a plain edge. Trimmed in lace they cost $1.65.

Real linen lace double jabots are procurable at $1.35. Large and fuller ones come at $3.50.

CORDUROYS—VEILS

Corduroys are high favorites this year for suits and coats, having come out again from their obscurity of the past few seasons. In blue and brown, 22 inches wide, the best quality, in a heavy cord, costs $1.25 the yard.

The vogue of lace veils is very decided and they are to be had in numbers of shades and many new imitation meshes that are very effective. In black there is a large and rather coarse octagon mesh embroidered all over in a scroll design in silk cord, finished with a fancy edge. The length of this is a yard and a half. Price $3.25. A very smart veil in a small figured allover pattern in black and also white with a straight border showing self-tone Persian figures sells for $1.75. Such colors as taupe, gun metal and mode are much in demand for lace veils, and are procurable in an octagon mesh laid over with conventionalized flowers. Black and dark blue come also in this. Price $2.50.

The new face veils show large designs, lace-like in character. One mesh is on the spider web order, close here and open there, encircling at intervals an ivy or oak leaf. This is somewhat a conspicuous veil, but the very latest importation and one that is very well liked in Paris. One may have this in white and black, gun metal, taupe and dark blue at $1.95 and $2.45 a yard.

Fancy Russian mesh is the name given to a face veil with a large square dot, very thin in weave. The mesh is very fine and it is shown in all colors. Coin spots and oblong lozenges are seen also in it. Prices range from 18 cents upwards.

SHADED CHIFFON VEILS

are the latest fancy. These come with the darker tone toward the ends, the light at the middle. The border is a triple satin stripe, an inch or inch and a half wide. The length is two and a half yards, the cost from $2.25 to $4.95. Plain chiffon veils are selling for $1.95 and upwards.

White tulle stocks, tucked lengthwise on a straight collar with a bow at the front, cost 39 cents.

A capital bust supporter and brace is a little garment made of linen tape with laces at the middle back to pull it tight across the shoulders, there being hooks at the middle of the front, alternating with a strong crochet lace. It gives perfect form and support to the bust by the double boning that continues down from the shoulder straps. All its fabrics wash to perfection and it gives to the figure a firm and graceful outline. By it the lungs are thrown out so that breathing is deep and thorough, and the shoulders are held back so that one will not stoop. Stout women find a bust supporter a necessity with shirt waists, while young girls and slender women wear them in place of a corset. Price $1.50.

EMBROIDERED COLLARS

A firm celebrated for its linen collars has many new and attractive designs. The cut is perfect, snug and tight at the back and with an exact fit where the fronts meet. This make is especially recommended for the variety of its sizes, which insure a fit for any build of throat. A very high collar, measuring two and a quarter inches, comes in sizes from 12 to 13½ inches. From this the hights diminish to 1¾ inches, which ranges in measurement from 12½ to 16½ inches. At 25 cents one of the prettiest designs is in padded polka dots, with a plain stitched edge. Another specially good one is in fine lengthwise tucks with a half-inch plain border. A simple but effective collar has two small tucks just inside the hem that interlace at the front corners. Among those costing 50 cents, somewhat finer in quality, is a Greek key pattern in repoussé work, with a small, four-petaled embroidered flower at each corner.

No. 1. Fan-shaped aigrette

INEXPENSIVE TAILOR SUITS

One of our best shops is making a specialty of tailored suits of very moderate price, giving, however, the best value in materials and linings, the cutting down of cost being on the trimming. This gives a suit of durability and presentableness, the best possible qualities for suit investment that one can make. They are mannish in appearance and very smart, and are to be had in such fabrics as cheviot, broadcloth, a two-tone diagonal and a diagonal wide wale cheviot at $25. Between this price and $35 the suits vary as to trimming, every dollar spent adding just so much distinction to the suit. Coats are lined in a soft satin of contrasting or matching color and have a long Tuxedo collar with a dash of black and white piping and perhaps a touch of jet. There is a suit at $30 designed particularly for the medium or short woman, its lines and trimmings so treated that the effect of greater hight is given.

No. 3. Jet ornament

FLANNELETTE

of a new variety made to imitate a fine wash flannel sells for 18 cents the yard. It is scarcely possible to tell this from the high-priced flannel, although it is all cotton with a wool finish only; it has printed designs in checks and stripes. Nothing could be better for wrappers, flannel night gowns, petticoats, etc.

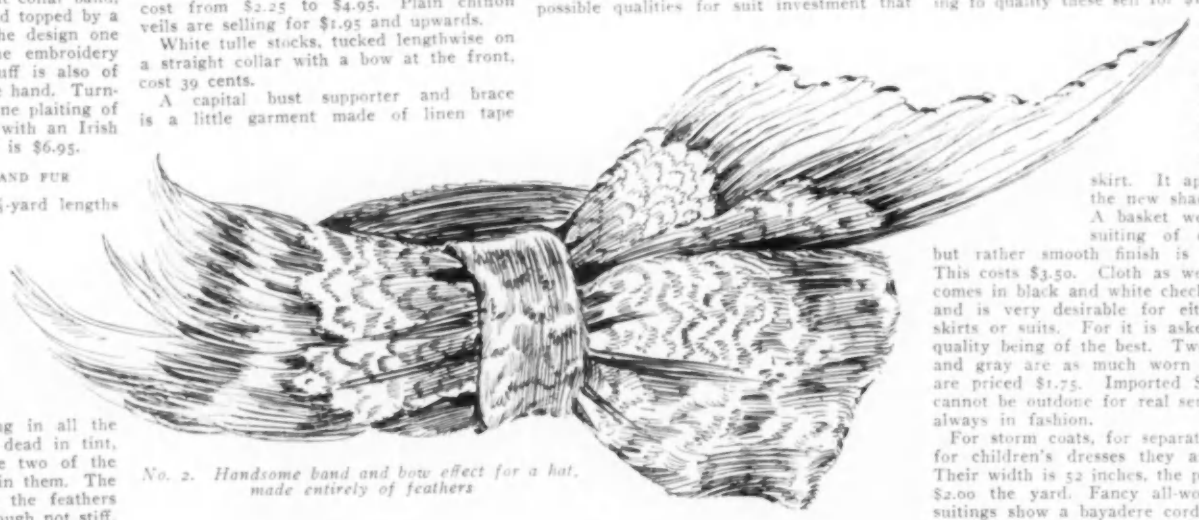
MADEIRA LINGERIE

This style embroidery has established itself as a great favorite with exclusive women, and is shown in a good collection of designs. Chemises are to be had from $2 upward, drawers from $2.50 and gowns from $4.50 to $6.50. Combinations of corset covers and drawers are very reasonable at $3.75, more elaborate ones cost $5.50. All the sewing on the garments is by hand.

WOOLEN FABRICS

It is highly interesting to make a thorough investigation of dress goods at the beginning of a season, welcoming back the old materials that never lose prestige, being introduced to some entirely strange weaves, and learning to distinguish familiar fabrics presented in new treatments. Even among the materials that by nature have considerable weight the same process has been carried on that prevails in silks, serges, broadcloths and even tweeds accommodating themselves to light weights. Diagonal serges are practically the only ones called for, as there is a rage for a well defined ribbing of this order. According to quality these sell for $1.50 to $2.25. A novelty is a silk and wool serge, very soft in texture, suitable for one-piece gowns rather than coat and skirt. It appears in all the new shades at $2.25. A basket weave all-wool suiting of coarse grain but rather smooth finish is very smart. This costs $3.50. Cloth as well as tweeds comes in black and white checks and plaids and is very desirable for either separate skirts or suits. For it is asked $3.50, the quality being of the best. Tweeds in black and gray are as much worn as ever and are priced $1.75. Imported Scotch plaids cannot be outdone for real service and are always in fashion.

For storm coats, for separate skirts and for children's dresses they are excellent. Their width is 52 inches, the price $1.50 to $2.00 the yard. Fancy all-wool Labrador suitings show a bayadere cording giving a poplin-like finish to the surface. This is a most attractive goods for stuff dresses and comes in lovely colors. Copenhagen blue and artichoke green are considered most pleasing shades in it, and are being largely called for. The price of the goods is $3.50 per yard.



No. 2. Handsome band and bow effect for a hat, made entirely of feathers

SMART FADS IN JEWELRY

THE LATEST HINT FOR GOOD TASTE IN SELECTION—A RARE NEW GEM—DULL GRAY FINISH TO SILVER IS THE PRESENT IDEA—RUSSIAN STYLES OF SETTING PREDOMINATE

THE present fad, which differentiates the jewelry worn in the morning from that of the afternoon, and the latter from that of the evening, is a novel departure in Paris—the woman of taste and discretion now selecting her ornaments according to the time of day when they are to be worn. The lines of demarcation have been drawn very closely at Marienbad, Ostend, and other places where fashion congregates, during the season that has just passed, so that the well-dressed woman must now decide with especial discrimination what precious stones and metals are particularly appropriate for her several daily costumes.

Evening is the time, *par excellence*, for the wearing of jewels, particularly diamonds and all the light colored and sparkling stones that combine with them, and show to best advantage under incandescent light, when décolletée gowns are *en règle*. In this class are now included opals, pearls, tourmalines, turquoise, topaz, peridot (or olivine) and aquamarine; and these and others, combined with diamonds, are shown in pendants, superb dog-collars with especial front designs, tiaras, jeweled filets, necklaces, corsage ornaments, la Vallières, crescent buckles, matching encrusted heels for evening shoes of satin or cloth-of-gold, and the long lorgnon chains. The all-diamond brooch, set in platinum, may be worn on a slender chain, as a pendant, and the bow-knot design, with swinging ends, is a beautiful ornament to embellish an evening gown. However, the number and variety of such *objets de bijouterie* is only measured by the length of the purse-strings.

Especially suitable for evening wear is the exquisite new gem known as "chalchihuitl," which is a more beautiful blue than the turquoise, possesses all of the luminosity of an opal, and is more attractive than either of those precious stones. As its name indicates, it is of Mexican origin, rediscovered after a long interval, and is supposed to have been the sacred gem of the ancient Mexicans, who were sun-worshipers, because in the unfinished state it shows an effect of rays that resembles the morning sun. It is usually cut in cabochon style, and when set in chains, drop earrings, pendants, la Vallières, or ornaments for the corsage, becomes a notable auxiliary to evening attire; but it is also equally appropriate for such minor articles as rings, stickpins and hatpins. So unique and rare is this precious stone, and so beautiful when combined with pearls or diamons in a platinum setting (although gold is more frequently used), that feminine enthusiasm accepts its charm at a first glance. But when it is known that the supply is limited—that all of it obtainable has already been mined—then women are bound to treasure it for its rarity. Such gems are an exclusive possession, and cannot be duplicated. Moreover, in addition to its intrinsic beauty, this one has the virtue of harmonizing becomingly with either blonde or brunette complexions.

For afternoon wear, gold articles are more appropriate than silver, and the newest chain bags, lorgnons, pendants, brooches, veil pins and other articles, selected nowadays to serve as the metal accessories to an elaborate toilette of cloth or satin, are frequently gem-studded, but with a careful avoidance of over-elaboration. Extremes in jewelry, either in the quantity worn, or the nature and style, are not considered *comme il faut*. For this purpose, all of the darker clear stones, such as sapphires, emeralds, amethysts, rubies or carbuncles, are exclusively used.

The gems specifically adapted for morning wear, at the present time, are jade, turquoise matrix, malachite, lapis lazuli, and moss or other agates; and these may be set in silver in the form of brooches, pendants, chains or other pretty baubles.

The craze for things Russian has brought lapis lazuli and malachite into especial prominence, and some of the settings of those stones in the new "gray" silver are wonderfully beautiful. The Russians sometimes lighten the sombre effect with smaller settings of coral or turquoise, but otherwise coral is little seen just now, and amber scarcely at all. This dull gray silver, by the way, is finished by an entirely new process, and will not oxydize. It is being worn almost exclusively for the morning on the other side.

The modish Parisienne has not accepted it without demur, because gray is the one color long recognized by her as antagonistic to her type of beauty, and unbecoming to the tint of her dead-white complexion, which requires rosy coloring, but the present taste for gray jewelry is so universal that individual protest is overswept. It is shown in all sorts of dainty feminine accessories—in vanity bags, large belt pins or buckles, combs, barettes, brooches, pendants, chains, fobs, sleeve links, coin purses, bangles and the hundred-and-one knick-knacks that feminine taste demands for the enlivenment of sombre costume. Frequently these articles are set with cabochons of agate, or malachite, or jade, or lapis lazuli, and the effect is decidedly smart.

Never has agate been so popular for feminine jewelry as at the present time. All colors are equally in vogue—red, brown, black-and-white, and the pale green Mexican variety—and a high polish is given to the customary flat, or the cabochon, cutting. Even the beautiful old-fashioned moss agate, once so deservedly popular, is enjoying a revival, and its polished gray shadings, set in the solid gray metal tone of the new silver, is distinctly handsome and altogether novel.

One is struck by the beauty of the pebble chains that women abroad are wearing with their simple trotting gowns in the morning. These stones are gathered at a pebbly beach, and are put together continuously, according to size, with silver links. Their difference in color gives delightful variety to the ensemble, and it is really surprising what a rainbow of tints may be aggregated from these humble stones, found in countless thousands along the strand. One such chain—especially noteworthy—was made entirely of the unpolished white crystal pebbles, which were set about an inch apart, and joined with gray silver links, so that the whole effect was gray, and when worn with a wistaria costume, novel and chic. The pebbles were about as large as the kernel of a filbert.

At Liberty's, in London, have been shown recently some novel neck chains that are limited to that famous establishment. They are designated as Russian, and are no doubt intended for wearing with the collarless Russian garments (either for indoor or outdoor) in the morning. In the centre front is a piece of bead work, about an inch square, like that seen in the beaded bags. This has a symmetrical pattern in brown beads in the centre, surrounded by light yellow—not gold—ones. The same beads make up the festooned strands, which connect this centrepiece to smaller squares near the shoulder, whence still more strands are fastened to the clasp at the rear. If one had plenty of patience—it would require patience to string so many tiny beads—one could easily manufacture a duplicate to this pretty Russian ornament, for its principal charm was the harmony of coloring.

Not exactly in the jewelry class, although they may be denominated jeweled accessories, are the new hatpins. They are extremely large this autumn, and an element of Parisian novelty has been introduced into their make-up by utilizing the fac similes of brilliant hued butterflies and beetles and dragon-flies; also bats and chanticleer heads, the latter in vivid reds and yellows, which give a touch of the grotesque. These objects, used for the heads of the long pins, are made of transparent horn or filigree metal, and are worn in the front of the smart beaver hats, where they assume an ornamental, as well as utilitarian, purpose. Brazilian beetles are a furore in these less expensive styles of jewelry, and they appear in many novel ways, especially in the brooches and clasps that the present collarless styles exact. Everything green in the way of jewelry is enjoying the favor of the moment, because it harmonizes admirably with the colors most in vogue.

Chalchihuitl, a lovely new Mexican stone in dainty settings

NOVELTIES IN HATPINS

SOME very handsome hatpins show the form of the marguerite, the petals of baroque pearls and the centre either of dull, corrugated gold, or of brilliants, while others, are made of antique silver, showing a floral pattern in empire or "moyenage" style, which is enhanced by the addition of pearls and amethysts, or precious stones.

Two extreme novelties are shown in the beetle hatpin, and the *"épingle parfumée"*—the former a large, petrified beetle in a brilliant, metallic tone of green, and the latter a ball of wrought gold, into which is put a smaller ball, made of compressed, pulverized rose, violet, lily of the valley or lilac petals. These are in their natural tones of pink, mauve, white or yellow, and retain their natural perfume, imparting a delightful fragrance to the entire hat.

The globes and discs of closely set brilliants are having a great success, and are displayed in profusion. The newest are those which have a windmill or rosette design blocked out in colored stones, or show as central ornament a large, richly facetted amethyst, or sapphire, or ruby.

Equally beautiful are the hatpins of Japanese cloisonné—deep blue, or soft pink or mauve enamel over silver, with an inlaid flower design in the loveliest of contrasting tones, or a butterfly, bird or dragon. Sometimes these pins are set in a circle of diamonds or light-colored topazes, the brilliancy of which only emphasizes the shimmering hues of the enamel.

Hatpins of dull silver wrought in antique Russian filigree designs also rank among the most exclusive types, and in beauty and originality vie with the lovely reproductions of antique Etruscan, Umbrian, Florentine and Roman metal jewelry, and the richly jewelled Byzantine one, with its tassel fringes of gold and silver.

The old Egyptian scarab also offers an ornamental design of great possibilities; it is copied in rose quartz, in coral, turquoise and pearl, in gold, silver and gun metal, and mounted to a hatpin, either accompanied by an Egyptian setting of pyramids, sphynxes or mummies' heads, or independently.

Fancy pins of exquisitely tinted mother-of-pearl, or fresh water pearls in milky white are being shown in a variety of designs. The former are particularly attractive when in the shape of a cornucopia, or a snail's shell, tinted a deep blue, or soft pink gray, and encircled by a little frame of brilliant stones or of dull gold.

The latest novelty in pins for fastening the automobile hood shows a large leather-covered disk in some neutral shade, which is encircled by a broad rim of dull gold or oxydized silver, at even intervals studded with little tack-shaped turquoises, or some other opaque stone.

THE WELL DRESSED MAN

FASHION IN FORMAL EVENING DRESS—THE SMART SUIT MODELS—WAISTCOATS, SHIRTS AND TIES—GLOVES, SHOES AND HOSIERY

THERE are two ways of looking at fashion in men's dress—one from the conservative point of view of the man, who not having a great deal of money to spend on his wardrobe, merely wishes to be correct and in good style; the other from that of him, who, being able to afford the more expensive details of extreme attire, wishes to observe all the niceties of what may be called ultra-smartness. And this is perhaps more true of formal evening dress than of any other type. Its distinguishing characteristics are so firmly fixed by long custom and use that from one season to another there is little possibility of any radical change; while, on the other hand, in its small details the tendency towards exclusiveness—the desire to vary the monotony of effect that results from everyone wearing precisely the same things as everyone else—has been so strong that some styles, which used to be regarded as simple novelties, questionable, if not actually bad in point of taste, have now become recognized as distinctive fashions.

Single-breasted white silk and linen evening waistcoat

CORRECT MATERIALS FOR EVENING CLOTHES

Taking up first the matter of material. Considered from the mere standpoint of correctness, plain, black, unfinished worsted of fine quality is undoubtedly as much in vogue for the evening suit as it ever was, and yet it may be contended, perhaps, that the newer weaves, such as that of very indistinct herringbone, or fine hopsack, or basket (it is difficult to describe these effects) are more distinctive, and therefore strictly speaking more fashionable. The unnoticeable shadow stripe cloth, known as Saville—at least that is the name I have always heard it called—used to be smart some years ago, and is still more or less used, but like all the shadow striped fabrics it got to be rather common and, unless so indistinguishable as hardly to be noticeable, I am doubtful about advising it. Again we have heard a good deal about dark gray, dark blue and dark brown cloths of plain and slightly mixed weaves, but while occasionally seen they can only be called a fashion in the most limited and exclusive sense. If very dark in shade—just a tone off black, as they appear at night—there is nothing to be said against them, and yet for the average man I doubt if they are as satisfactory or serviceable as black. The man who usually dresses in a more extreme way, who can, so to speak, live up to his ideas continually and gets more or less of a reputation for it, may affect such styles, but it is never a good plan for him who usually dresses conservatively. In the one case they attract no special attention, in the other they almost always provoke comment.

New evening coat, showing long curving lines at the front

LAPEL FACINGS

Regarding the facing on lapels, even when the suit material is a plain black worsted, basket woven silk is more distinctive than the coarse or fine grosgrain, and it is not too extreme for anyone, but personally I do not fancy the shadow striped silks, although of course they carry out the general effect when used with a shadow striped suit fabric. And as for the velvet collar on evening suits, I should never recommend it. No doubt it is still worn by many men of good class—indeed, it is by no means unusual—but it adds nothing in appearance, and it rarely fails to soil the linen collar after a few minutes of rubbing against it, and this no matter how well the dust has been brushed out of it.

Knitted white silk scarf

THE CUT AND SHAPE

In the cut of the evening coat there is never any great change, so that the man whose only object is to dress well need not bother himself much over the precise shape of lapels or rounding of "tails." But, again, if one wants the very latest, one may have either the very long, curving lines of the model illustrated on this page, or a front so short and bluntly rounded away at the sides as to show a little of the waistcoat below it. I say "either" because both are being turned out by the smart tailors, and both differing a little from the usual lapel, one is about as smartly distinctive as the other. However, it should be said that except in this respect the coats do not vary much, for the shoulders of both should be natural in slope—not padded—sleeves should be fairly narrow, especially at the cuffs; the waist line should be rather high, skirts, or tails, long and lapels broad and reaching nearly to the bottom of the front. Personally I like the long front shown by the drawing better than the short, for it seems to me the line of white waistcoat showing below the coat never looks well, especially from the side view, and this year some of the waistcoats themselves are rather long.

SMART EVENING WAISTCOATS

Of these, two models from fashionable haberdashers are illustrated on this page, and will serve to give a general idea of what is in vogue—the first a white silk and linen mixture of a sort of fine check or basket weave, and the second a more extreme style of white silk with satin stripe. The single-breasted cut is more in general fashion than the double this season, as it was last, and, whereas for a few years there was a tendency to change from the U-shaped opening to the V, which resulted in a narrow cut ending in a sharp point, now fashion has gone back again to the wide U shape with much expanse of shirt front. It will be observed in the photographs that one model has three buttons and the other four, and that the buttons are closely spaced so as to leave fairly long points below, but neither one is at all extreme in this or other respects. Indeed, one may find two-button styles, a very much more pointed and concave bottom edge, and pockets covered with flaps, or otherwise more fancifully finished. Nor do I think one need be too particular in these respects, for here again the man of conservative taste may be quite correct in a simple white waistcoat of fine piqué, and the man of more extreme ideas in one of corded or self-figured silk, or silk and linen.

Evening waistcoat of white silk with satin stripe

FASHIONS IN EVENING SHIRTS

As for shirts, while plain white linen is still perfectly good in point of style, the fine white piqués, corded line and satin stripe fronts are much smarter, and one may even go so far as self-figured fabrics, although not to embroidered effects. Plaits and tucks are not to be advised, however. They have come to be regarded as right for informal evening dress, especially in summer, but they are certainly not good form for full dress. Turned back cuffs are entirely a matter of individual taste, as is the question of rounded or square corners.

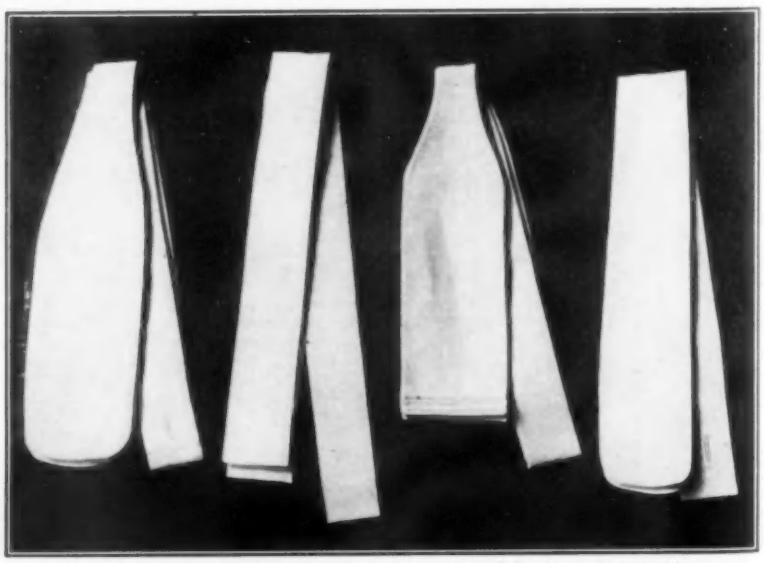
SEVERAL STYLES OF TIES

Where, as a rule, there used to be but one leading style, now there are usually several equally correct, a fact that is well illustrated by the photographs of ties shown herewith—one a wide, rounded-end design of self-striped piqué; one a perfectly straight shape of lawn (also shown tied in the illustration of collar and scarf); one a wide bat-wing with square ends, which may be seen tied in the photograph of plain waistcoat, and one a graduated shape with rounded ends, which may also may be seen tied in the photograph of satin-striped waistcoat. All are correct and all may be of corded, striped or figured piqués, linens and silk mixtures. The scarf referred to, and here illustrated, is, by the way, more in vogue nowadays than the large handkerchief of silk or merino that used to be worn with evening clothes, and the best colors are white, cream or light gray.

THE ET CETERA OF EVENING DRESS

There is little more that needs special comment in connection with evening dress, but it may be said generally that jeweled studs, waistcoat buttons and cuff links, while rather common, are still in good use; that straight, poke or wing collars may be worn—one new small wing style being shown with waistcoat illustration—that fairly heavy white kid gloves are the best form; that stockings should be of black silk, with self figure or clock, and that the most correct shoes for dinners or dances are patent leather pumps with black silk bows.

HOW.



Four styles of evening ties all equally correct and in the newest fashion

STUNNING MODELS OF SERGE ELABORATED WITH HANDSOME EMBROIDERIES

FOR FASHION DESCRIPTIONS, SEE PAGE 747

THE PLAYS AND PLAYERS IN NEW YORK

Raymond Hitchcock's Clever Entre Act Speech is the Hit of "The Man Who Owns Broadway" —"The Barrier" is on Its Way to New York—Miss Starr Writes a Book— Matters of General Interest to Playgoers

THE Man Who Owns Broadway, designated on the programme as George Cohan's latest musical play, may not literally live up to its title, but, considering popularity as the one element desired, there is no use trying to deny the issue. This Co-han young man, with the accent upon the last syllable—correctly vouched for by the star of the production, Raymond Hitchcock—has taken his former play, "Popularity," given in this city several seasons ago, and worked it over into a musical comedy which is never quiet for an instant. From the first phrase of the chorus to the final moment of the performance there is life, agility, movement, marching and singing. When the chorus isn't singing the principals are, and before any of them have gone very far in any particular song there is always a chance for an accompaniment of voices. It is one of those typically Cohanesque shows, and for those who like to relax in the presence of rows of good-looking members of the chorus, "The Man Who Owns Broadway" will please.

Raymond Hitchcock, as *Sydney Lyons*, a Broadway star, appears for New Yorkers minus any of the grotesque make-ups, which he has brought with him in other productions. This time he is attired as "himself," and he is less the clown than at any previous time in his extended career as a fun-maker. But nothing he does in the regulation performance compares to the speech he made during the second act in which he discusses the finding of the North Pole. It is one of the cleverest bits that has been heard on Broadway in many months.

Besides the star there is Flora Zabelle, whose excellent voice and singing brought her such deserved recognition when she last appeared in New York, in a revival of "Mascot"; Stanley Forde, Scott Welsh, Mark Sullivan, a capital imitator; Lora Leib, Frances Gordon and George Lydecker. Although there is an unmistakable plot in "The Man Who Owns Broadway," it cannot be taken seriously. And because we happen to be running into what appears to be a period of betterment of musical comedies, this one by George Cohan is just a trifle different.

That there are still plenty of people who like snappy action, continual marching of "two - by - twos," and the Cohan methods of enlivenment is proved by the large attendances at the New York Theatre.

"THE BARRIER"

"THE Barrier," a dramatization of Rex Beach's novel, by Eugene Presby, seems to be one of the big successes of law & Erlanger and Joseph Brooks. The play made an emphatic hit at its premiere in Rochester, and is now being given with every evidence of further public approval. In the first of the four acts Mr. Beach's two virile men, *John Gale*, the trader, played by Theodore Roberts, and *Dan Stark*, the gambler, interpreted by W. S. Hart, meet at the frontier, after eighteen years of flight and pursuit, but it is not until the next act that full realization of Mr. Presby's characters, or of the situation develops. In the third act primal emotions are permitted to sweep away all barriers of law and social conventionality. This is thought by some to be the best bit of writing of the playwright's career, for the lines pulsate with emotion, and the ringing convictions of the situations bind fast the audience at every presentation. The falling action of the fourth act is rapid. The two armed men fight in the dark; then comes the meeting of the two young people and a line of confession, and then forgiveness.

VIRGINIA HAMMOND

In "Arsene Lupin." Miss Hammond plays the rôle of Germaine

Theodore Roberts, whose last notable achievement was in "The Right of Way," heads the cast, and gives a splendid impersonation of the old trader. He portrays with fidelity the various states of mind of the old man—old before his time, because of the existence he has been forced to lead as a fugitive. His love for the little daughter of his old sweetheart is brought out with beauty, and he shows the tenderness necessary to bring harmony to the character.

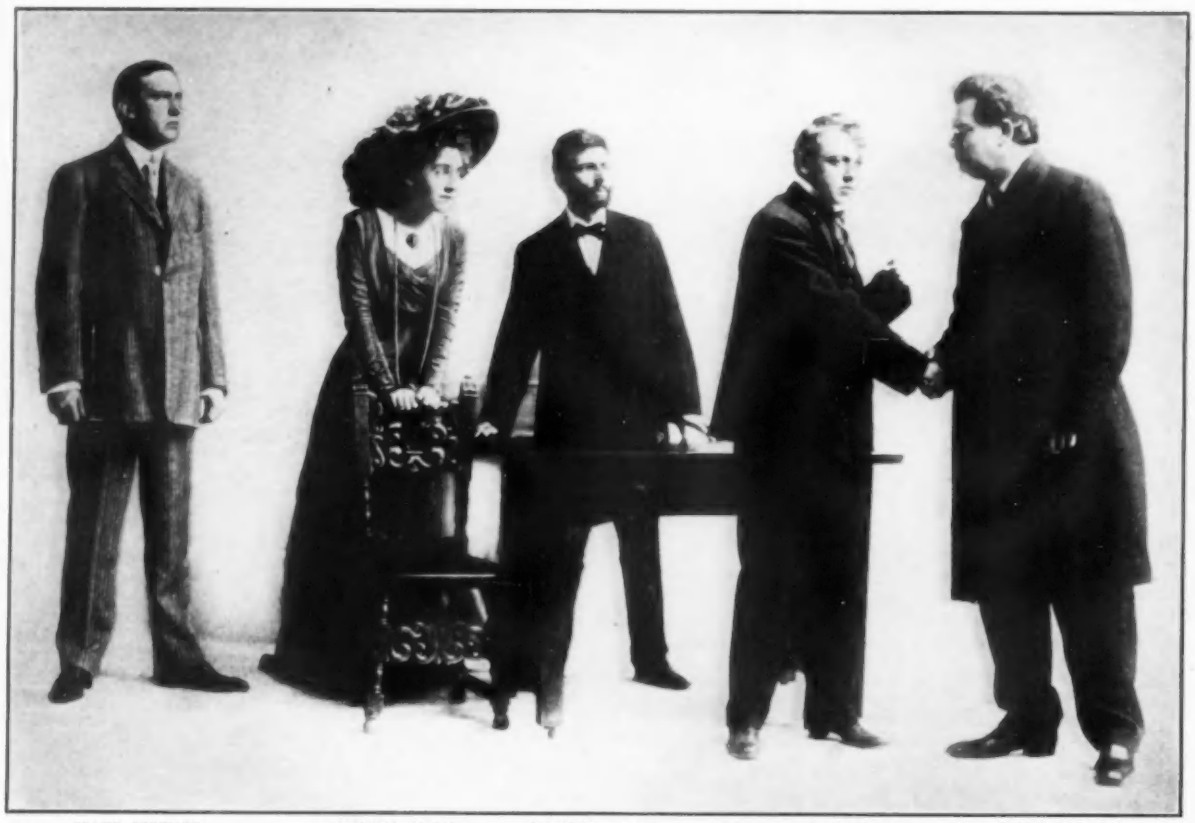
W. S. Hart, in the difficult rôle of *Stark*, again proves his sterling worth as a player. His work, in this instance, as in others, carries conviction, and in playing the part he thoroughly embodies all the elements of such a man — complete self-control, shrewd calculation, bitter hatred and a complete lack of fear. Florence Rockwell, as the girl, *Necia*, had one of the best opportunities of her career, and has received unstinted praise on all sides for the excellent ability she has shown along emotional lines in the strong scenes of the play.

YVETTE GUILBERT IS HERE AGAIN

IT IS a pity that ill-mannered people cannot be kept out of theatres, and it is an even greater misfortune when rowdies find it possible to insult performers on the stage and seriously to annoy those in the audience. Not so many days ago Yvette Guilbert, an artist whose abilities need no extensive comment to remind theatre-goers of what she does, made her first appearance in America after a long absence, at the Colonial Theatre. On the afternoon of her premiere she was laughed at, jeered and hooted until those sitting on the main floor were craning and looking about in astonishment to discover what it was all about. Inasmuch as most of the noise came during the singing of one of the songs in French, a few auditors thought that possibly the laughter might have been drawn by the text, but it was not so. As Guilbert continued so did the uproar, until finally it was evident, even to the slower-thinking ones, that she was being "guyed." Had it been possible for the management to light upon the offenders they would have been speedily ejected, for the character of those present—especially in the most desirable seats—must have been a gratification. It was a representative audience of intelligence and good breeding, and that it should have had to submit, along with Guilbert and the management, to such a state of affairs was deplorable. However, steps were immediately taken by Percy Williams and his press representative, Miss Revell, to check any possible further trouble on future appearances of the clever singer. As is usual, subsequent performances went through without any trouble from, or to, anyone.

In the years which Guilbert has remained away she does not seem to have grown much older. She was becomingly gowned, in an old-fashioned way, and the three songs she sang again revealed the old art, the old clever illustrative shoulder shrug, and the old clear enunciation. Whenever Guilbert comes from the other side she has a cold for a few days after landing, and on the afternoon of her first performance this was so bad that she did not do herself justice. Later in the week she scored as she deserved, and yet it is evident that she is not the novelty she was when she made her first American tour many years ago. We are growing in our knowledge of persons and happenings of the stage, and that which easily holds us spellbound to-day does not possess a similar attraction a few years hence. Still, Guilbert is worth while, and all who are interested in good, clever vaudeville should go to the Colonial. There was but one act which might have been eliminated on that particular Monday afternoon — "Binns, Binns and Binns." Cleverness is always welcome—vulgarity never.

At Hammerstein's Victoria the past week brought back to New Yorkers a good bill including among others the clever Clayton White and Marie Stuart, in the sketch which they have made popular for several years; Gus Edwards, laden with all sorts of songs; Bert French and Alice Eis in their now well-known Vampire dance. Albert Whelan, Hoey and Lee, and others contributed to the programme of high-class vaudeville, which was sufficiently long and quite good enough to satisfy everyone.



GRANT STEWART CHRYSTAL HERNE SHERIDAN BLOCK WALKER WHITESIDES HENRY VOGEL

Scene from "The Melting Pot," at the Comedy Theatre

LORA LIEB, FLORA ZABELLE, FRANCES GORDON, RAYMOND HITCHCOCK AND STANLEY FORDE

In "The Man Who Owns Broadway"

FRANCES STARR AS AN AUTHOR

FOLLOWING in the footsteps of such great players as Sarah Bernhardt, Fannie Kemble and Mrs. Siddons, Frances Starr is now completing her book, which is to tell of her experiences on the first trip she made to Europe. Further to prove that she is serious in her literary efforts Miss Starr has just "appeared in magazine print," having contributed an article entitled "The Mummer's Art of Listening." In it, in part, she says:

"When I am asked, which is very often indeed, what I consider the most arduous and trying task as a dramatic artist, I always have one answer: 'Listening.' If I could eliminate the necessity of listening, of listening with all my ears, of listening with all my eyes, of listening with every nerve of my body, to each word, every syllable of the dialogue that is going on about me on the stage; if I were able to evade this first and most important factor in the art of acting, I should have indeed discovered the royal road to success as an actress. But there is no such thing as a royal road, because there is no such thing as acting without listening.

"But, to the glory of and honor of the men and women whose work it is conscientiously to interpret the drama, the art of acting is infinitely more than a matter of masque and voice, however plastic may be the one, however pregnant with music and meaning the other. The art of acting does not consist solely in the ability to portray intense emotionalism; it consists of something more subtle than the faithful mimicry of the face and voice of the character under interpretation.

"All this the actor must be able to do, as a matter of course, but he must also include in his technical equipment the ability to listen attentively to all that the other people on the stage are saying. As James L. Ford says, 'Listening is nine-tenths of the acting,' and any close observation of the technique of our best artists confirms the truth of the statement. 'The reason,' declares Mr. Ford, 'that listening plays a part of such paramount value on the stage is that if an actor is not deeply interested in what is going on in the mimic world in which he has been cast, he cannot look for any real interest on the part of his audience; and the only way in which he can denote that interest is by the intensity with which he listens to everything that has any bearing whatever on his life and actions, as set forth in the play, and the skill with which he expresses the feelings bred of what he hears.'

"There is no more exquisite torture, perhaps," continues Miss Starr, "than listening under such circumstances, and yet that is precisely what listening on the stage means to the artist. Take for instance my own work as *Laura Murdock in* 'The Easiest Way,' a drama which from its very nature requires the most acute exercise of the aural faculty. *Laura Murdock* is practically on the stage every minute of the time from the rising of the curtain until its final ringing down on the last scene. Every action in the play has its mainspring in her quivering heart; every word of the dialogue, by whoever it may be uttered, always intimately concerns her.

"There is no criterion by which hopelessly bad acting is more quickly recognized," the writer states in conclusion, "than an inability to listen to what is happening on the stage."

BETSY BOURKE

She will play in "The Woman of It"

A ONE-ACT PLAY OF VIVID INTEREST

AN INTENSE, vivid little one-act play, by James F. J. Archibald, called "The Outpost," was presented as a curtain-raiser to the regular performance of "The Noble Spaniard" a few evenings ago at the Criterion Theatre, and it made an impression. Under the circumstances it is fortunate that the management offered it before, rather than after, the play of the evening; otherwise the taste left in the dramatic mouth would have been unpleasant, for "The Outpost" pulls at the heartstrings.

Two soldiers on scout duty in a jungle in the Philippines have become separated from their troops and are hiding in the thick underbrush. These two comrades are in love with the same girl, in their home town, and *Jeff* (played by Robert Edeson), expecting a speedy discharge, is planning a hurried trip back and a coup. Believing himself to be the favored one, and nearly demented with the ravages of swamp fever, he has suppressed letters which have been sent by the girl to his comrade, *Billy*. A sudden shot from a concealed enemy narrowly misses *Jeff*, but before another can be fired at him *Billy* has located the offender and picked him off. Stricken with remorse *Jeff* lights a match to find the letters, when there is another shot, which kills *Billy*. Unable to realize what has occurred, *Jeff* vainly strives to make his companion take the letters, and failing he opens one and starts to read it aloud. He is stunned to learn that they are not only married, but that there is a child. As he is held in an agony of mind a rifle bullet speeds from the brush and he sinks lifeless to the ground. Macey Harlan, who plays *Billy*, is almost as important in the action of the play as Robert Edeson, who held his audience completely throughout the performance. The scene showed a dense jungle by starlight.

CHAT FOR PLAY-GOERS

IN THE new production which Klaw & Erlanger have just made for Adeline Genee, "The Silver Star," the divertisements are said to be among the handsomest ever brought to this country from abroad, and the opening, which took place a few nights ago in Philadelphia, was splendidly received. Among the great scenes "The Spirit of Wine," "The Floral Fête," variations from "Coppelia" and a variation called "The Reverie," are mentioned as being specially distinctive. The words and lyrics of "The Silver Star" are by Harry B. Smith, and the music by Robin Hood Bowers, with a few interpolated numbers composed by Jerome and Schwartz and William A. Helon, in addition to several special ballet compositions by C. J. M. Glaser, of Vienna and London, who has come to this country to attend the rehearsals of the ballet music for Mlle. Genee. Among the most important members of the cast are Bickel and Watson, Barney Barnard, Mortimer Weldon, Marie Dainton, Elphye Snowden and Emma Janvier.

McIntyre and Heath, whose inimitable fun-making in "In Hayti" made this clever musical comedy a hit at the Circle Theatre in New York, are now in Philadelphia. Other members of this company, which have scored with the public are Julian Rose, Marion Stanley, Carrie Reynolds and others.

This week saw three new plays come into the New York theatres and one musical comedy transferred to another to replace a retiring production. "Israel," the long expected new play by Henri Bernstein, author of "The Thief" and "Samson," made its first appearance at the Criterion Theatre; William Faversham elected to present for the first time to New York play-goers the long-looked-for "Herod," of Stephen Phillips, and Kyrle Bellew returned with his new play, "The Builder of Bridges." Truly an imposing array of dramatic material, which will receive detailed consideration in the next issue of Vogue. "The Chocolate Soldier" has taken the place made vacant by the retirement of "The Rose of Algeria," which has gone on tour.

At the Academy of Music, where excellent performances of "The Battle," with Wilton Lackaye, were succeeded by equally interesting presentations of "The Man That Stood Still," with Louis Mann in the chief rôle, this week's admirable performances of "The Ringmaster" have attracted excellent audiences. Manager E. F. Van Dusen says that he will have many interesting plays to offer the patrons of his house during the coming season.

Airy, fairy Lillian Russell, who tells how to dress on two hundred dollars a year, has just left her Broadway friends, with whom she was on her usual terms of comradeship—across the footlights—for several weeks in Edmund Day's play, "The Widow's Might," and is now delighting her many other friends in other cities. From Washington, D. C., Miss Russell goes to Philadelphia, thence to New Jersey, and from there southward as far as Richmond. After this tour she returns north to play her annual engaement in Boston and the adjacent territory. Miss Russell's popularity seems to grow as the years pass on—her beauty and ability still fighting for first place.

Laura Nelson Hall and Charles Stevenson will be in the cast of "Through a Window" which Klaw & Erlanger and Joseph Brooks will present in November. Mary Bertrand, a player unknown to the East, but a favorite on the Pacific Coast, has been engaged for one of the leading roles.

AUGUSTA GLOSE

Whose clever "pianologue" and "spoken songs" are very successful vaudeville features

WHAT THEY READ

THE EDUCATION OF THE WILL: A POPULAR STUDY. By T. Sharper Knowlson, Author of The Art of Thinking, etc. Philadelphia: J. B. Lippincott Co. London: T. Werner Laurie. $1.50.

R. KNOWLSON holds a place somewhere between the materialists and the idealists in the matter of "suggestion" as a method of mental and physical healing. He instances many startling examples of the influence of the mind over body, and does not deny much that Christian Science teaches, but points out what he believes to be the limits of such control. He also recognizes hypnotic suggestion as useful in the cure of nervous diseases and vicious habits. What he most strongly insists upon, however, is the value of auto-suggestion in the cultivation of the will. He asserts that the mind can both create and cure functional disorders, that it can in some cases cure organic diseases, that it can develop and modify its own powers. He believes that health is largely a matter of determination, provided we keep the known laws of the body. By the aid of the will we may train the memory, and by auto-suggestion a man may accomplish in business or study tasks before impossible to him. Cynicism is the worst enemy of auto-suggestion. Of the three kinds of suggestion, hypnotic, hetero-suggestion, or that from a third person, and auto-suggestion, the last is the least powerful in difficult cases, but the one usually to be preferred, while the first is for stubborn cases that resist all other methods. The strong-willed do not need even auto-suggestion, because with such "I will" always means "I can." Auto-suggestion is probably an appeal to the sub-conscious powers, but such powers can be increased only by increasing the natural powers. Auto-suggestion will help us to the accomplishment of whatever is proper to our powers, but it will not, for example, enable an utterly untrained person to paint a great picture. Persistent use of auto-suggestion, if we read Dr. Knowlson aright, eventuates in the habitual and effective use of normal will power, and leads to health, effectiveness and self-respect. Chapter XI of this book is worth all the rest of the volume, and is singularly sane and helpful. It is also free from some vulgarisms of style that the author seems to have employed in order to justify the subtitle of his book.

HOME LIFE IN TURKEY. By Lucy M. J. Garnett. With Twenty-one Illustrations. The Macmillan Company. $1.75 net.

Although this book seems to have been written before the deposition of Sultan Abdul Hamid, it is no doubt in the main sufficiently true to present conditions to be accepted as informing and illuminating by those unfamiliar with Turkish home life. Indeed, the author several times refers to the Young Turk movement, and anticipates marked changes in Turkish social ideas and conditions. Perhaps her estimate of the deposed Sultan is that which her readers will find it hardest to accept, for the man whom we have recently learned to think of as a morose and bloodthirsty despot, she pictures as a despot, indeed, but also as an industrious and intelligent ruler, not the unvarying enemy of progress, still less the typical Eastern potentate sunk in sloth and vicious luxury. It must be admitted that the weak and dull face of the new Sultan looking out at us from the frontispiece contrasts most unfavorably with the grave, half-mystic, highly intelligent countenance of his deposed predecessor inserted at the other end of the book.

Most readers will find this account of Turkish social life full of surprises. The author has a good opinion of the Turks, both high and low. Polygamy, as the West has gradually come to realize, is no longer common in Turkey, and Miss Garnett reports it rare in her own long familiarity with the Turks. She does not actually defend the institution, but she nowhere strongly condemns it. Harem life, also, she presents in a very different light from that in which we of the West commonly view it. She has Loti's feeling, one suspects, for the safety and serenity of the harem, and little sympathy with his "disenchanted" Turkish women. Indeed, she tells us, that the seclusion of the harem indicates not so much masculine distrust of women, as masculine anxiety to shield them from a wicked world. So, too, she tells us that slavery is anything but the shocking thing in practice that we are accustomed to think it. Most slaves are freed at the end of seven years, and the slave girls are usually married off by their owners. The rights of women are very considerable, and although a husband may easily divorce a wife, in practice divorce is not common, because it meets with strong social reprobation, and ordinarily involves the husband in the obligation to pay the cast-off woman a considerable dower, if such it may be called.

As to the temperance, courtesy and amiability of the Turks, their humanity toward the brute creation, their simple religious faith and practice, the author sets forth all these things with something like enthusiasm. She has a high opinion of the Turkish common soldier, who drinks no wine, and is both brave and thoroughly disciplined. Turkey is without a privileged aristocracy, and although poverty is common, so is charity. There is no priestly class in the usual sense of that term, and the religious observances of Islam consist mainly in prayers, good works, fasting, pilgrimages, and a simple faith in one God and His great prophet.

Miss Garnett's account of Turkish literature is brief, but instructive, and her discussion of mysticism and free thought will contain surprises for those who are unacquainted with Turkey. She tells of many ceremonies, of popular superstitions, and of intellectual progress. It is hardly too much to say that every paragraph of this book has a live interest, and while one cannot but feel that some ugly things are passed over far too lightly, one must acknowledge that the author's appreciation of another civilization than that to which she was born and bred does credit to her breadth of view. The many pictures that illustrate the book are all interesting, and some of them are genuinely beautiful. As for the author's style, it is crisp and condensed, but not bald, and sufficiently varied.

Courtesy of The Macmillan Co.

"A TURKISH LADY IN YASHMAK AND FERADJEH"
From "Home Life in Turkey"

BROTHERS ALL: MORE STORIES OF DUTCH PEASANT LIFE. By Maarten Maartens, Author of Dorothea, etc. D. Appleton. $1.50.

These little stories of the Dutch, not always of the peasants, as the sub-title implies, have a singular sincerity, simplicity and power. They have humor, too, usually of a somewhat dry kind, and that rarest quality in current fiction—genuine pathos. The author's conception of orthodox Calvinism as it exists among the Dutch is anything but pleasant, and all who know the darker traits of Calvinism as it was, and to some extent still is in this country, will recognize the family likeness of that stern faith in the little land and the great. Such stories as these are possible only to the man of insight and graphic power. Maartens takes his impassive Dutch peasants and, touching them in just the right fashion, makes them eloquent. Their dull, custom-hardened faces betray our common human traits. Their self-suppressed hearts cry out to us, and bring from our own a sympathetic echo. We have nothing closely like these stories in our native literature, though there are characters, ideals and customs in American rural life that might well furnish the stuff out of which somewhat similar stories might be fashioned. Their nearest counterparts are to be found in some of our New England stories, but there is a tang to the Dutch narratives that is not quite tasted in the work of those writers who deal with New England rural life. It is noteworthy that the English of these stories is idiomatic, with nowhere the slightest suggestion of that baldness which so often offends in translations from our sister languages of the old Germanic stock, with homely phrases naturally introduced, and yet with nothing to indicate an American or English local setting. When one considers the matter critically one sees that such a translation is in itself an artistic triumph.

BOOKS FOR YOUNG FOLKS

"DOROTHY BROOKE'S SCHOOL DAYS" (Thomas Y. Crowell & Co., New York, $1.50), by Frances Campbell Sparhawk, is the kind of story for girls in their teens that several writers in New England have popularized, and that may be said to constitute a distinctively American department of literature. Parents who superintend the reading of their children may well allow girls a moderate number of such books along with the best things of world literature that they are able to enjoy, and this story is well suited to the needs of girls from twelve to sixteen years of age. The dialogue is sufficiently natural and the incidents are not forced, while the tone is wholesome. Frank T. Merrill's illustrations are somewhat lacking in distinction, but his girls are girlish, and in the picture opposite page 266 he has compassed something really worth while.

Bradley Gilman's story for boys, A Son of the Desert (The Century Company, $1.50), is good enough to stand alone without the aid of the dedication to the author's friend, Theodore Roosevelt. The scene is laid in wild Egypt, and many of the characters are natives of the desert. If we understand the author rightly he has known the land and the people, and certainly there is no lack of realism in his treatment of either. The story is clean, vivid, not improbable, and altogether just such as any wholesomely constituted boy between twelve and sixteen is likely to read with delight and profit. There are many girls, too, who would enjoy reading this book. The illustrations, drawn by Thornton Oakley, have genuine merit, but the reproductions are not well made.

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New York Pittsfield, Mass.

AN OLD CREOLE LUNCHEON

A REAL southern luncheon, with recipes made after the method of the old black mammy, certainly makes a delicious repast. Decorate the table with a low brass bowl, filled with jasmine, and have place cards, if desired, with ragged pickaninnies painted on them in water colors.

MENU

Fruit Cup.
Purée of Spinach with Educator Bread Sticks.
Entrée of Tongue.
Chicken Terrapin.
Potato Roses. Baked Eggplant.
Tomato Timbale Salad.
Camembert Cheese. Beaten Biscuits.
Individual Lemon Pies.
Black Coffee.

FRUIT CUP.—Cut oranges in very small pieces, mixing with them a little chopped pineapple. Sweeten, fill punch glasses and when ready to serve put a tablespoonful of orange or lemon ice on top of fruit, with a maraschino cherry on the ice, and stick in a little sprig of mint.

TONGUE.—Boil a fresh beef tongue until you can run a straw through it with ease. Make a liquor of one can of tomatoes, a quart of water, four sliced onions, a bunch of thyme, parsley, summer savory, two dozen cloves, salt and pepper to taste. This must be cooked thoroughly, about two hours. Brown the tongue by dredging flour over it with a little butter. Then put it in the pot with the prepared sauce and cook for about a half hour. Before dishing add a wineglass of sherry. Place the tongue on a dish and pour the gravy over it.

CHICKEN TERRAPIN.—Roast or boil two chickens, and, when cold, cut up into small pieces. Boil four eggs hard and rub the yolks with a piece of butter the size of an egg and one tablespoonful of flour. Boil one pint of cream or rich milk and add it to the eggs and flour. Put back on the fire and cook for a few minutes, stirring all the time. Then put in the chicken and before serving add a small cup of sherry wine. Serve hot.

POTATO ROSES.—Mash potatoes well, adding a good deal of butter and just a suspicion of cream for fear of getting them too thin to shape. When cold make into balls about the size of a small apple; dip your fingers into melted butter and make a hole in the centre of each, and glaze with the yolk of an egg. Place on buttered dripping pan and when brown remove, placing a sprig of celery top or parsley in the hole.

BAKED EGGPLANT.—Parboil an eggplant, cut in half and scrape out the soft part and put it in a bowl. Add to it some chopped meat and stale bread crumbs. Season with salt, pepper, onions, parsley and a little ham or tongue. Put all in a frying pan and cook together for a few moments, then put back in the eggplant shells, with sprinkled crumbs on top, and brown in the oven.

TOMATO TIMBALES.—Take six fresh tomatoes and stew them down sufficiently with a spoonful of Knox gelatine (i. e., enough to keep the tomatoes together), season to taste with salt and cayenne pepper, pour into small timbales to shape them and place on ice till cold. Serve them on lettuce hearts.

BEATEN BISCUITS.—One pint of flour, one rounded tablespoonful of lard, one large pinch of salt. Mix with cold, sweet milk to a rich dough and work 150 times through a breader. Roll into a sheet one-half of an inch in thickness. Cut out, stick with a fork and bake in a hot oven for almost twenty minutes till a rich brown.

AUNT LUCY'S LEMON PIES.—Yolks of four eggs, a saucerful of sugar, butter the size of an egg, one-half cup of milk, the rind and the juice of three lemons. Mix the cream, butter and sugar, add the yolks well beaten, then the milk, a little salt and a grating of nutmeg, with a few pieces of citron cut very fine, finally the juice and rind of the lemons. This quantity makes about eight pies, and is preferable to other lemon pie recipes, because it does not require any corn starch. These should be baked in little individual pie plates and served, like tarts, one to each person. If an ice is preferred in place of the pie, the following southern recipe for biscuit tortoni might be substituted.

BISCUIT TORTONI.—One and a half pint cream, one and a half dozen macaroons, one and an eighth cup of sugar, one and an eighth cup of water, six eggs. Boil sugar and water together without stirring until it threads from the prongs of a fork, beat the yolks and whites separately until very light. Mix together, add the hot syrup and beat until cold and creamy. Add vanilla and the juice of one and one-half orange, and just before packing on ice stir in the whipped cream. Brown the macaroons in the oven and when cold roll fine. Butter lightly a melon mould and sprinkle it well with the crumbs, then pour in the tortoni, and, if any crumbs are left, sprinkle them on top of the cream. Put on the lid of mould, covering the edge with a strip of buttered paper to prevent salt from getting in. Pack in ice and salt from three to four hours. When ready to serve turn out on dish.

Other delicious recipes from the South are:

CHEESE CAKES.—One Neuchatel cheese, one-half cup of cream, scant one-half cup of fine cracker crumbs, one-half grated nutmeg, saltspoonful of salt, grated rind and juice of a lemon, four eggs, one-half cup of currants, one cup sugar. Mix cheese and cracker crumbs together, add yolks of eggs beaten with sugar, then the whites beaten to a stiff froth, the grated rind, lemon juice, salt and nutmeg. Put in the cream and lastly stir in the one-half cup of currants dredged lightly with flour. Line two pie plates with pastry and fill with the mixture. Cut into long thin strips.

LADY BALTIMORE CAKE.—There are many different layer cakes that are now known as Lady Baltimore cake, but this is the genuine, original recipe which was unearthed from an old scrap cook book of South Carolina recipes. It was made like this a hundred years ago. Two cups of very fine granulated sugar beaten to a cream in one cup of butter, whites of six eggs beaten to a stiff foam and added to the butter and sugar, one cup of sweet milk, two even teaspoonfuls of baking powder, one teaspoonful of rose water and one of vanilla, and finally three and one-half cups of lightly sifted flour. Beat the whole vigorously and bake in four-pound shallow tins. For the famous filling dissolve three cups of fine, granulated sugar in a cup of boiling water. Then add to this clear syrup, the whites of four eggs stiffly beaten, six figs minced fine, one and one-half cups of chopped raisins, the same of chopped maraschino cherries and one cup of grated pecan nut meats. Place this between the layers of cake, and ice the whole cake on the sides as well as the top.

SANDWICH FILLINGS

SANDWICH fillings, just a little unlike those usually known, are warmly welcomed by the woman who entertains very much, and some novel and delightful recipes are here offered especially to this type of hostess:

SWEETBREAD FILLING.—Wash the sweetbreads and put them in a saucepan with just enough boiling water to cover them. Put in a scant teaspoonful of salt, a small onion cut in halves and two tablespoonfuls of vinegar. Keep them simmering for twenty minutes, then drain them, and let them stand for half an hour. When they are cold break them into small pieces and work to a paste with a fork, adding one teaspoonful of onion juice, three tablespoonfuls of fine breadcrumbs, one tablespoonful of melted butter, one tablespoonful of thick sweet cream, and salt and white pepper to season highly. Heat very slowly and let just simmer for five minutes. Let the mixture cool before using.

LOBSTER FILLING.—Mince the lobster very fine, add two or three tablespoonfuls of fine breadcrumbs, two tablespoonfuls of melted butter, salt and pepper to season well, and the yolk of a large egg beaten with one or two tablespoonfuls of sweet cream. Season with onion juice or a little chopped pickle if wished. Stir it over the fire until it comes to a simmer, then remove at once and let cool before using.

CHICKEN FILLING.—Chop cold roast chicken very fine and mix it with one-fourth as much minced celery, a few finely chopped blanched almonds, and just enough mayonnaise to make it very slightly moist. Equal quantities of chopped chicken and pickled tongue or ham make another delicious filling. If boiled chicken is to be used add a few finely chopped pickled cucumbers and moisten very slightly with a rich cream sauce delicately flavored with a bit of bay leaf and a few drops of onion juice.

TONGUE AND MUSHROOM FILLING.—Mince cold boiled tongue fine, add half the amount of chopped mushrooms, a little bit of grated lemon peel, a grain or two of cayenne pepper, salt to season nicely, and a little mayonnaise or cream sauce.

CHOCOLATE FILLING.—Grate the chocolate fine, add sweet cream to it, and whip it until very stiff; add icing sugar to make it quite sweet and a few drops of vanilla. Finely chopped or pounded blanched almonds is a palatable addition.

JAM FILLING.—Mix lightly together equal parts of raspberry and apricot jam, a little dry whipped cream, and a few finely chopped blanched almonds.

FRUIT FILLING.—Cut in tiny pieces half a cupful of stoned raisins, six figs, and six ounces of preserved ginger. Sprinkle over them two teaspoonfuls of sherry and let them stand for fifteen minutes. Mix with them half a cupful of dry whipped cream made very sweet.

The sweet fillings are delectable served in tiny puff paste sandwiches. Bread for sandwiches should be at least one day old. Cut off the end crust, spread soft, melted butter on the end of the loaf and cut off a thin slice. When a number of slices are cut from this end of the loaf, begin at the other end and prepare as many more. Cutting from each end of the loaf the slices may all be buttered before cutting and will match. Spread the filling on half the buttered slices, covered each with a buttered slice. Press lightly together, and if the slices are large, cut them in halves or quarters. Trim into dainty shapes.

If the sandwiches must be prepared some time before they are to be eaten, moisten a napkin in warm water, and wrap it carefully around them. Keep them in a cool place and they will remain fresh for hours.

SWEETS

CANDIED ORANGE.—Peel the oranges and divide in quarters. Make a syrup in the proportion of a pound of sugar to one pint of water. Take it from the fire and dip the orange in the syrup. Let them drain on a fine sieve until cool, when the sugar will crystalize.

CONSERVED MINT LEAVES.—Make a syrup as above and while hot dip into it sprays of fresh mint. Drain carefully and when cold dust with fine, granulated sugar.

CREAM MINTS OF THE OLD SCHOOL.—The essence for flavoring this candy is made from the fresh mint leaves. Take about six sprays of leaves and crush gently till the mint oil comes, pour over it one cup of boiling water and let it steep for fifteen minutes, then strain and use one-fourth of a cup of mint essence to one cup of sugar. Boil this mixture together until it will candy in cold water. Remove from the fire, pour into another dish and stir until creamy. Drop quickly with a teaspoon on a marble slab.

CHOCOLATE TID-BITS.—To one beaten egg add two-thirds of a cup of granulated sugar, one-fourth of a cup of sifted flour and one teaspoonful of vanilla. Melt one ounce of unsweetened chocolate together with one-third of a cup of butter. Add this to the above mixture and set away to cool till thick. Then drop on buttered tins and bake in moderate oven.

CAFÉ RICHE COOKIES.—Cream one-half of a cup of butter and the same quantity of pulverized sugar. Add the yolks of three eggs, one cup of finely chopped almonds and one and one-half cups of sifted flour. Roll thin and cut, brushing the top of each cookie with a mixture of one yolk of egg and one tablespoonful of milk.

MAPLE CREAM.—Maple cream is made with three cups of genuine maple sugar, one cup of rich cream, one and a half cup of butter and a pinch of salt. Boil together without stirring until it thickens, then test it in water, and when it grows crisp and hard, it is done. Pour out thin on buttered tins and mark in squares.

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CONCERNING ANIMALS

THE following appeal to humane workers was read before the New York State convention of humane workers: "The most widespread educational agency of the day, although it is not usually regarded from that standpoint, is the motion picture—sometimes called the nickleodeon—form of entertainment. In Manhattan alone, excluding from the count Brooklyn, the rest of Long Island, Staten Island and the Bronx, no fewer than 300,000 men, women and children visit these inexpensive opportunities for amusement and instruction daily, from which it can be gathered that the attendance, taking the country as a whole, is in the millions. No educational possibility is at all comparable to it, even the ubiquitous newspaper not equaling it in influence, as women and children, who are not newspaper readers to any extent, as well as all classes of men, are generous patrons of the motion picture show. Besides its very wide scope in point of the numbers it reaches, it speaks a universal language, and is thus a quick means of influencing the millions of aliens that come to our shores every year.

HUMANE MOTION PICTURES

Now, why cannot humane people use the motion picture as one method of carrying on their propaganda? As it is a National Censorship Board, composed of persons who, with one exception, are not identified with anti-cruelty work, have stopped two bull fight series of films and eliminated other cruel suggestion; this being so, will not humane people support those film manufacturers and the National Board of Censorship, who are striving to eliminate cruelty subjects, by going a step farther and working with the "Concerning Animals Department" of Vogue, which is endeavoring to interest all of the anti-cruelty societies in the country—those affecting children as well as animals—in some plan whereby every motion picture house in this land will display at least one anti-cruelty story every week? The film should not merely show pictures of dogs, cats or other animals, but should give a connected story sufficiently ambitious in subject to interest men and women as well as children. The plan advocated is for the humane societies to approach the local school officials and to interest them, as a matter of ethical training for the young, in having the anti-cruelty story as a regular weekly feature, and in commending it to their pupils. In this way audiences would be secured for the humane pictures all over the country, and interest in the series would soon be widespread. The film manufacturers will be only too glad to furnish humane pictures along with their other output if they can be assured that they are meeting a demand. The humane associations, and they only, co-operating with the schools, can create this demand quickly and effectively. No other opportunity to advance the humane education of the masses can be compared with the one suggested, for there is no expense connected with its development, and not much effort, the motion picture being now a firmly established habit with millions of persons. The anti-cruelty film would, of course, be only part of the entertainment, but the great point is to have this type of picture shown regularly at intervals of no longer than a week, so that it would in this way become a regular feature of all motion picture programmes.

DEPLORABLE CONDUCT

The shocking fact was lately made public that an American youth—a graduate of one of the foremost colleges—had so far forgotten the traditions of his country as to take up the calling of a matador. He first became interested in the atrocious business when he went to Mexico as a civil engineer, in the employ of a railway company, soon resigning from his honorable position to take up the discreditable calling of torturing animals, his reason for the change being a desire to add to his income. He was punished for his shocking betrayal of his alma mater, and his country, by being gored to death by a bull that he was tormenting, and it is to be hoped that no other American man will develop so abnormal a desire to get riches that he will become a professional animal torturer.

EXCELLENT MAGAZINE

Our Dumb Animals, the organ of the Massachusetts S. P. C. A., which, under the editorship of the late George F. Angell, attained a very wide circulation, continues to be a most interesting publication. The current number contains an excellent article on "Animals in Their Relation to Civic Reform," by Marshall Saunders, the author of "Beautiful Joe," in which it is stated, among other facts in regard to horses, dogs, cats, cows and pigeons, that there are too many cats in cities, and in which effective plans for putting out of existence many of these pathetic victims of over-production is recommended. This advice will be applauded by all but a small group of persons who object to any animal being killed, even when it belongs to the pariah class, and there is no prospect of finding it a home.

THE CITY PIGEON

Marshall Saunders says many good words for the city pigeon, and pleads for their being furnished with nests, saying that they suffer as much from lack of these as they do from lack of food. If janitors who live in the top of huge office buildings would open a window, put a few nesting boxes round a wall and coax the city pigeons into the room, he would find that his humaneness could be turned to profitable account. These birds have a perfect rage for nest building, and they are only too glad to avail themselves of any opening for homes. They do not need much food when they are acting as scavengers about the city, and they do not mind if the two squabs of the first nest are taken away after they have begun a second nest. Do not, however, kill the young ones in the sight of their parents. The two fat young squabs can be killed instantly and humanely by pinching the neck. Having nests inside, there are no unsightly heaps of sticks on the tops of large buildings, the number of pigeons is kept from increasing, deaths from starvation are fewer, and the poor janitor can have his "squab on toast," or can sell the birds at a profit.

HUMANE SOCIETIES TAKE NOTICE

There is a Parisian cat exchange of an undesirable type situated in the rear of a wine shop, where legions of cats of all colors and sizes can be seen jumping around at all times. The customers are furriers, glove makers and cooks, who will pay 20 cents for a sleek cat. The skin is put to a number of uses, according to the Chicago Tribune, and the flesh is used in restaurants of the less scrupulous sort. It is to be hoped this place is supervised by some one of the humane agencies of Paris.

VIGOROUS PROTEST

The Humane Journal, established in 1870, a newsy monthly which keeps in touch with many of the humane societies of the country, states, among other encouraging things, that the Oregon Humane Society is making a crusade against high checking and endeavoring to induce people not to have horses hitched with an overhead check rein left checked up. To leave him standing with his head forced up unnaturally, thus causing the cords of his neck to ache acutely, is most needless and inexcusable cruelty. Let every man try the practice for himself of having his head forced up as far back as it can be thrown and kept there for hours. It passes understanding why a God, said to be compassionate, did not create the horse to voice his pain by cries of distress, which would arrest the attention of those who thoughtlessly persecute it.

ANIMALS HABITUALLY ILL USED

The condition of horses, dogs and cats is most sad in the region of Greater New York known as the Bronx, which not being thickly settled is a good field for the peddlers, most of whom are of Italian and Jewish origin. The most unbelievable cruelties are constantly practiced by these men, and through facts submitted by Mrs. Lawson, for many years devoted friend of animals, a certain group of women is developing a comprehensive plan for improving the situation. There is no form of cruelty that is not practiced by the children of these foreigners upon smaller animals or by their elders upon horses.

[Note.—Communications concerning animals or birds and all phases of their protection should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

ON HER DRESSING TABLE

THE value of a luxurious growth of beautiful, silky hair is never fully appreciated until there is danger of losing it, supposing one to be blest with it; but how rarely do we see such luxuriance nowadays, for this generation is emphatically less well endowed with hair than any other of which we have record. The importance of care of the hair can hardly be overestimated, since not all the artificial aids, now so plentifully supplied, can take the place of nature's product, growing strong and vigorous on one's own head. Like every other question of the toilet, the very first requisite is absolute cleanliness, but nature should not solely be depended upon to promote the health of the head, or the proper functions of the scalp, for assistance must be given now and then to stimulate and tone up general conditions, as in the case of other organs of the body, when signs of exhaustion or feebleness appear. Anything which interferes with the blood supply to the scalp works havoc immediately, and massage with the aid of a good ointment or tonic is indispensable. The names of reliable preparations of either nature will be sent on request. The massage does not need an expert, but care should be taken to move the scalp itself with the finger tips, pressing firmly upon it, as the mere rubbing, sometimes erroneously thought to be massage, does harm instead of good. This treatment supplies vital action, warmth, life, vigor, energy, and is nourishing to the hair glands because of its effect on the blood and natural oil supply.

Hair is not a collector of plants or weeds, depending on dirt for sustenance, but it and the scalp must be kept in an absolutely pure, clean condition in order to be beautiful and healthy. I am not a believer in vigorous brushing, nor are some of the best hair restorer experts, and much prefer a little massage night and morning. Combs and brushes should be thoroughly sterilized once a week, and care taken in the selection of each. In cases of excessive dandruff no time should be lost in effecting a cure, and a fine ointment I have in mind can be recommended for the purpose. It kills all germs, eliminates excessive dandruff and is useful in combating eczema of the scalp. Price, 50 cents. No one preparation can be relied upon to cure all the different ailments to which the scalp is prone, but this ointment is really excellent for all ordinary troubles, as well as for some that are very difficult to remedy. With it comes an astringent hair lotion which has won much praise for its strengthening qualities for the hair and scalp. It contains no oil or grease and is a purely vegetable product; it stimulates the capillary blood vessels, nourishes weak or falling hair, and restores the latter to a healthy condition. Price, 70 cents a bottle by mail or express; 50 cents if bought in person.

A new tooth powder is recommended as a sanitary preparation made under the supervision of both expert chemists and practical dentists. It removes tartar from the teeth and gives them a creamy whiteness, not injuring the enamel in any way, and hardening the gums. The latter effect is a preventative of Riggs disease—receding gums and loosening of the teeth. The powder is very smooth and fine, and costs but 15 cents.

[*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply and state page and date.*]

A GREAT AMUSEMENT FEATURE

THE motion picture industry, in which about $50,000,000 of capital is invested, is breathing somewhat easier since the publication of General Bingham's (ex-Police Commissioner of New York) illuminating article in the September issue of Van Norden's Magazine, where, in the course of a statement as to why he was retired, he rehearses Mayor McClellan's attitude toward moving picture shows. The reputable film manufacturers and exhibitors, who are in the majority, were astounded in January of this year to have the Mayor make war upon the good shows, whose proprietors were complying with every legal requirement, as well as those few that showed undesirable films. Remonstrance was in vain and manufacturers and exhibitors lost many thousands of dollars most undeservedly through his thoroughly indefensible conduct. That he was not acting sincerely in the matter was apparent, but just what his motive was did not come to light at the time. General Bingham, in the Van Norden article, says of the motion picture situation, that in the spring of 1907, when this class of shows sprang up in great numbers, he received complaints of the character of some of the pictures shown, and detailed two officers to investigate the Manhattan situation. Their report showed that there was occasion for a change of method in the matter of licensing these places, and as the License Bureau, which issued the Common Show License under which these places operated, was attached to the Mayor's office, General Bingham, who knew the rottenness of the Bureau, offered to submit to the Mayor the evidence his agents had collected if he would appoint a hearing. This the Mayor did, but the man he put in charge of the hearing was the head of the Bureau which was to be investigated, and naturally nothing came of the matter. The report of the investigators is on file at Police Headquarters. Many months later an investigation was forced upon the Bureau of Licenses, and it was found to be a veritable sink of municipal iniquity, which the Mayor had allowed to continue on its indefensible way in regard to licenses of all kinds for two years after General Bingham had put him into possession of the damaging facts. Had Mayor McClellan used the information the Police Commissioner put at his disposal, and executed the laws he swore to uphold when he took his oath of office, the very few unscrupulous exhibitors and manufacturers in the motion picture business could easily have been brought into line. The Mayor did nothing for two years and then suddenly began a fierce and unreasoning war on the whole industry. Asked by his astonished Police Commissioner why he was so interested at that late day in the motion picture question, the Mayor is said to have replied: "I am playing a little game to win the ministers." A police official thus recklessly imperils the property rights of hundreds of law-abiding, reputable citizens, many of them poor men struggling to run thoroughly honorable businesses, and depriving all classes in the community for a while of an innocent form of recreation, and all this that he might advance his personal ambitions.

ITS GREAT REACH

Nothing like the motion picture form of entertainment has ever before been placed before the public—the moderate price and wide variety of subject making it unique. Only those who follow the business closely realize what a boon it is, among other classes, to physicians, commercial salesmen, collegians and business men in alien cities, who cannot make their professional engagements dovetail so well, but that they have many half hours and hours of idle time which they now pass comfortably in motion picture houses, or who have nowhere to spend their evenings. The industry is only in its infancy of development, many plans for its extension being under advisement. It has been suggested that it can be used advantageously in schools as an aid in the study of geography, through which the interest of the children would be both concentrated and intensified. Another interesting suggestion is that it be made the means of making known, to localities where it is not possible for players of such rank as Bernhardt to visit, the plays in which they have made their greatest triumphs. In the language of the street, this type of "canned drama" could also be put away in libraries to visualize for future generations the great players of to-day.

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of White & Wyckoff's **Autocrat Linen** in correct sizes and finish of paper and envelopes, with no printing on them, so you may use them in correspondence and order your selection through your dealer. If he will not supply you, we will. We should appreciate having your dealer's name when you send for the Free Portfolio.

We will also send you, with these Free Samples, our **Free Booklet,** "*The Yea and Nay of Correspondence Etiquette,*" an authoritative book of reference of correct usage in everything relating to social correspondence and the use of visiting cards. Don't fail to send for it.

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Representative James Tawney, Chairman of House Appropriation Committee.

Ex-Attorney General Charles J. Bonaparte. Has purchased two Waverleys.

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Dr. Frank Billings, Chicago's most famous physician.

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A PLEA FOR PARENTS

Editorial Note.—This article has been sent us by a subscriber in Stockbridge, Mass., in answer to an editorial in Vogue of September 11th, 1909, entitled The Victims of Parents, and with the request that we print it "in fairness to a great many unhappy parents."

It is so easy for those who have never had anything to do with the training of children, or who have been the happy parents of docile and tractable boys and girls, to place the blame for every fault and vice on the unhappy fathers and mothers of those who offend.

"There is no more excuse for a child becoming a criminal than for his becoming physically blind," says your article, but how about those who are born blind? What chance has environment and early training against inherent viciousness or inherent virtue?

Have we never heard of a child of the slums, who, although surrounded by vicious influences from his birth, has shouldered his way up to success and the respect of the community? Of Abraham Lincoln's father it is said, in the New International Encyclopedia, "he was ignorant and thriftless;" of his mother that, while of a noble character, she died when Abraham was not quite eight years old, and again of Lincoln himself: "He seems to have been ambitious from the outset, trying hard to learn, but much influenced by the coarseness of his surroundings, from the externals of which he never got quite free."

Have we not another example in the late Governor Johnson of Minnesota, who has but recently passed away, loved and respected by all who came in contact with him?

On the other hand, has there never been a child carefully and judiciously trained by wise parents who has gone wrong? Have we never heard of two children of the same parents, brought up under exactly the same influences, of whom one has virtuously trod the straight and narrow path while the other has cheerfully danced down the broad road to destruction?

There are, of course, ignorant, foolish and unwise parents, and perhaps in the majority of children good and evil are so evenly balanced that a push will send them one way or the other, but there are also very many whose characters for good or evil are so strongly stamped from birth that in spite of training they are foredoomed to success or failure. It is idle to say that the child "being as clay in their hands they (parents) can make what they will of it," for, alas! that this is far from being true any student of infant psychology will bear witness.

It is not my purpose to decry the earnest efforts of those who would establish departments in the universities for the study of the child, or courses of moral instruction in our schools. On the contrary, every effort in this direction should be encouraged, for all of us—parents and teachers alike—must ever strive to do our duty towards the young people entrusted to our care, hoping, sometimes against hope, that a fig may yet be grown upon a thistle.

The children of the present day seem to their elders to be unduly independent, impatient of control, and lacking in reverence and good manners, but is this the fault of the parents, or is it the spirit of the times?

I know many homes in which courtesy and good breeding hold sway among the older people, and yet in which the children are noisy, inconsiderate and, apparently, ignorant of the first principles of good manners. I know that the parents in those homes have striven earnestly by precept, by example and by judicious punishment, where necessary and practicable, to bring up their children in the way they should go. On the other hand, I have known homes in which there was constant bickering and quarreling between the parents—in which there was almost open immorality and quite open drunkenness—and yet in which the children were quiet and courteous in their manners, and utterly abhorrent of vice in every form.

These are facts, and we cannot account for them by training. Indeed, is it not proverbial that clergymen's sons are apt to be wild? I have in mind two brothers, one but a year or two older than the other, who were brought up together; went to the same school and prepared for the same college. One, wayward from the start—with good impulses, but weak, impatient of control and self-willed—let opportunity after opportunity slip by him, and finally, contracting a shameful marriage, has sunk out of sight somewhere in the West, while the other is now a prominent lawyer in New York City, respected by the community and loved by his family and friends.

I could multiply these examples indefinitely and I could also give instances in which every member of a family, lacking in all discipline, has lived a virtuous and useful life.

As there can be no broad rule laid down, I deem it unfair to parents to say that a child goes wrong because they have been remiss in their efforts to make him go right. We have too many examples to the contrary, not by any means merely a few exceptions which prove the rule. It has been said that the poet is born, not made, and the same may be said with regard to the characteristics of every person under the sun. Some children are naturally brave and truthful, others are born liars and cowards; some are ambitious and self-confident, others self-effacing and diffident; some show a musical or artistic bent from the first, others are purely material, acquisitive and with a talent for getting and saving. None of these things can be taught, where the aptitude is not present, any more than we can make the hopelessly blind to see or the deaf to hear or the color-blind to become great painters.

At best parents can study individual tendencies, striving earnestly to encourage and foster the good, and to discourage the bad. Sometimes they succeed, but very often they fail, and having done their best, it is unjust that they should be blamed for every failure.

E. L. Morse.

ANSWERS TO CORRESPONDENTS

FEES

Any reader can obtain from Vogue an answer to any question as follows:

(1) Addresses will be sent by mail without charge and as promptly as possible, provided that self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.00.

RULES

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

(E) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

VOGUE MUST DECLINE, WITHOUT FURTHER NOTICE, TO ANSWER ALL QUESTIONS WHEN THE ABOVE RULES ARE NOT COMPLIED WITH.

(TO MRS. M.)

I am asked to serve as a patroness to a dance. What are my detailed duties?

Ans.—If you are asked to serve as a patroness to a subscription dance or a dance given for charity you are expected to take four or more tickets yourself or to dispose of them. You also attend the dance, and if there are only a few patronesses you assist in receiving the guests, or if there are many you may simply help in the general entertainment. If it is a private dance, not subscription, and you are asked as a compliment, you have no duties except to help entertain the guests.

(TO C. E. S.)

Please give form of a properly worded note of thanks for wedding presents.

Ans.—There is no set form for a note of thanks for a bride to send on receiving wedding presents, as she is expected to send an informal personal note of thanks to each one of her friends as well as to those of her fiancé. The wording depends entirely upon how well she knows the donor, but it should always be cordial—not too effusive for simple presents—sufficiently appreciative of handsome ones.

(TO S. A.)

Do the groom and ushers wear white or black waistcoats with full dress at an evening wedding? Which is considered the best taste?

Ans.—For an evening wedding the groom and ushers should wear white waistcoats. This is a matter of fashion rather than one of taste, though it may be said that white waistcoats are undoubtedly better in appearance than black.

MUSIC

GIULIO GATTI-CASSAZZA, the general manager of the Metropolitan Opera House, arrived from Europe last week, and promptly announced his engagement to Frances Alda, one of the sopranos of the company of which he is the head. There was no great surprise in the confirmation of the report, because those who have watched matters have all along felt rather certain that, sooner or later, the good-looking impresario would make Miss Alda his wife. The marriage will take place this autumn.

After he had eased his mind of this particular bit of information, directly after landing from the steamship, Gatti-Cassazza hastened to assure the newspaper men that he had been incorrectly quoted in an article published in a New York paper to the effect that he had said that Italian opera had triumphed over German in the Metropolitan's last season. What he did say, asserts the smiling courteous general manager, was that certain Italian operas would be done at the Metropolitan this season. He merely discussed the operas and the casts which would sing them. Furthermore, he said, his talk was with the New York representative of an Italian paper from which the article, evidently, was taken months after it appeared and enlarged upon.

Gatti-Cassazza arrived in Manhattan with assurances of friendliness for his colleague, Andreas Dippel, and a stated desire for harmony in the business and artistic management of the Metropolitan. He believes that the coming season will be the greatest in the history of the opera house, and spoke fervently regarding the giving of opera in English, the engagement of Hidalgo, a new coloratura soprano only seventeen years old, and Caruso's voice, which he reports to be better than ever.

"While the reputation of the Metropolitan Opera House," he said, "has largely been built on its having done operas in the original languages in which they were written, I believe that we should have performances in English of the standard works as well as those of the character of 'The Cricket on the Hearth,' 'The Pipe of Desire' and 'The Children of the King.' It is all a matter of securing adequate translations. Naturally, I prefer to hear opera in the original, because it has better opportunities, when thus given; still, the idea is good, and I should not be opposed to the giving of, say, two or three of the standard operas every season, providing the great artists who were to sing the chief roles would study English so they might do justice to them.

"All this talk about Caruso's voice being injured is untrue. When one considers that he turned away hundreds from every concert where he sang this summer, that is answer enough. Why, the voice is stunning. I believe that it is better than ever." In this the general manager was enthusiastic, and possibly a bit too much so. We can tell better for ourselves about Caruso after he has sung here on November 15.

Continuing Gatti-Cassazza said: "Mlle. Hidalgo, whose contract had to be signed by her mother and the Spanish consul in Paris, because she is not of legal age, is destined to become one of the greatest coloratura singers the world has known. That is, I think she is. She is very pretty, dark, and will make an instant impression on her audiences. Hidalgo will sing Rosina in 'Il Barbiere di Seviglia,' "Don Pasquale" and other operas of this type.

Another coloratura soprano who will be heard here is Christine Heliene. Her real name is Elliott and she is a niece of Lord Minto, Viceroy of India."

G. P. Centenini, secretary to the management, arrived on the same ship with Gatti-Cassazza and also Arturo Toscanini, first conductor at the Metropolitan. Jane Noria, a new soprano, who has sung abroad with great success, following a rather extended career in America, when, at one time, she was a member of the Savage Grand Opera Company, was also a fellow passenger with her Metropolitan colleagues.

ENGLISH OPERA

LAST week Oscar Hammerstein gave the first performance of opera-in-English at the Manhattan, "The Bohemian Girl" being the selection. Mr. Hammerstein has a habit of being a bit ahead when it comes to any new operatic proposition, but in this case, although he was sprightly enough, the performance was not as good as it is possible for him to give. However, for the moment we may let that pass. The commendable thing is that the performance was in English and that is what the people of this country want, despite the belief of many that it is not. In so far as banishing opera in Italian, French and German is concerned, this it would not be wise to do. The distinguished Gatti-Cassazza is right when he says that we should have operas in the original languages in which they are written. We should; but, we also need some in English.

Now that the preliminary season at the Manhattan is nearing its close—for this evening will bring the last performance—a word should be said before taking up the task of reviewing all that has been done. Mr. Hammerstein has accomplished much for the cause of popular-priced opera, and he deserves more than thanks, for good wishes do not help pay the expenses of giving opera. In their entirety the performances of the last nine weeks at the Manhattan have surpassed any ever before offered at moderate prices. But the people have not responded as they should. The season will show a financial deficit, and the none-too-well-pleased Oscar says that he is done with preliminary seasons. In so far as the "educational" part of it goes Mr. Hammerstein says that he is the one who has had the education.

CONCERTS

DR. LUDWIG WULLNER, he of the strange costumes and the psychological temperament, gave a concert a few afternoons ago in Carnegie Hall before a rather excitable audience. Dr. Wullner is a musician of sound attainments; he has a keen regard for dramatic values and, also, for what might be termed theatric effects. He knows how to "get across" the footlights, even when they are not burning, as they never do at Carnegie Hall for the simple reason that there are none. This singer came to America a year ago and caused a sensation. He does some songs well, but one wishes he would do a little less of the emotional writhing. He may feel it, genuinely, but if he is as honest as his press representative would have us believe, why then he is hurting himself, for his facial expressiveness, his physical twistings and other extravagances in the temperamental line do not appear wholly free from a trace of artificiality. The baritone was not in good voice, and huskiness of tone does not help such a programme as the following, which was the one sung:

I.

Meine Lieder, meine Sänge.....
.....C. M. V. Weber
Wer sich der Einsamkeit ergibt.....
..... C. M. V. Weber
Wer nie sein Brad Thränen ass....
....F. Schubert

II.

Der Atlas.....F. Schubert
Liebesbotschaft.....F. Schubert
Hoffnung.....F. Schubert
Kein Haus, keine Heimat.....J. Brahms
Minnelied.....J. Brahms
Salamander.....J. Brahms
Freisinn.....R. Schumann
Auftrege.....R. Schumann
Frühlingsnacht..... .....R. Schumann

III

Auf einer Wanderung.....Hugo Wolf
Das Ständchen.....Hugo Wolf
Der Feuerreiter.....Hugo Wolf
In einer grossen Stadt.....Oskar C. Posa
Der Handkuss.....Oskar C. Posa
Die gelbe Blume Fifersucht.Oskar C. Posa

IV

Totengräberlied.....Chr. Sinding
Ein Weib.....Chr. Sinding
Mich Friert.....W. Berger
Heimliche Aufforderung.....R. Strauss
Cäcile.....R. Strauss

Another singer who bowed before a Carnegie Hall audience twenty-four hours after Dr. Wullner had retired was George Hamlin, of Chicago, a tenor who has frequently sung in New York before, and with a certain amount of public success. There is no denying this recitalist his just dues, for he is sometimes interesting, even though scarcely important. He has musical intelligence, earnest purpose and temperament, which is never thrown to the winds. Such amusing tricks as standing

(Continued on Page 747)

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S O C I E T Y

DIED

Jay.—At the home of her daughter, Mrs. William H. Schieffelin, Stuyvesant square, Eleanor, daughter of the late Hickson W. Field and widow of John Jay, in the 91st year of her age.

Price.—Suddenly, at Tuxedo, on Sunday, October 17, Josephine Lee, widow of Bruce Price.

ENGAGED

Clabaugh-Bloomer.—Miss Katharine Clabaugh, daughter of Chief Justice Harry Morris Clabaugh, of Washington, to Mr. George Beale Bloomer.

Ralli-Calvocoressi. — Miss Eugenie de Lussan Ralli, daughter of Mrs. Theodore P. Ralli, to Mr. Leon J. Calvocoressi, of London.

Walton-Wetten.—Miss Louise Walton, daughter of Mr. Lyman A. Walton, of Chicago, to Mr. Emil L. Wetten.

Wilmerding-Sprague.—Miss Valerie Fay Wilmerding, daughter of Mr. Charles Henry Wilmerding, of Flushing, to Mr. William B. Sprague.

WEDDINGS

Fraser-Campbell—Tyler. — Oct. 20. — Mr. Evans Fraser-Campbell and Miss Nancy Thompson Tyler, daughter of Mr. J. Tracy Eustis, were married on Wednesday, Oct. 20, in the Church of Our Savior at Brookline, Mass. Bridesmaids: Miss Edna Rapello, Miss Josephine Stevens, Miss Miriam Coffin, Miss Constance Cunningham, Miss Harriet Cunningham and Miss Helen Morse. Best man: Mr. Arnold Fraser-Campbell. Ushers: Mr. George E. Stephenson, Mr. Benjamin Moore, Mr. Richard H. Harris, Mr. Francis Brown and Mr. William Fraser-Campbell.

WEDDINGS TO COME

Benjamin-Pratt.—Nov. 17.—Miss Beatrice M. Benjamin, daughter of Mr. William Evarts Benjamin, to Mr. Alexander Dallas Bache Pratt, in St. James' Church, New York.

Curtis-Mattis.—Nov. 6.—Miss Elsie Evans Curtis, daughter of Mr. William Eleroy Curtis, to Mr. George McKinley Mattis, Church of the Covenant, Washington.

de Acosta-Sargent.—Nov. 6.—Miss Maria de Acosta, daughter of Mrs. Ricardo M. de Acosta, to Mr. Andrew Robeson Sargent, at the home of the bride.

Collings-Hall.—Nov. 6.—Miss Christine Collings, daughter of Mr. Crittendon Collings, to Mr. William Claiborne Hall, in Calvary Church, Cincinnati.

Conrad-Lehr.—Nov. 9. — Miss Marie Conrad, daughter of Mrs. L. Lewis Conrad, to Dr. Louis Lehr, at Baltimore.

Dexter-Osborne.—Miss Dorothy Dexter, daughter of Mr. Charles Dexter, to Mr. Thomas Mott Osborne, at Dover, Mass.

Duane-Whitney.—Oct. 30.—Miss Eleanor Franklin Duane, daughter of Mr. James May Duane, to Mr. Stanton Whitney, in the Protestant Church at Locust, N. J.

Elliot-Brock.—Nov. 4.—Miss Marjorie Elliot, daughter of Mr. Richard McCall Elliot, to Mr. Sidney Brock, at Philadelphia.

Hall-Pier.—Nov. 4.—Miss Elsie Hall, daughter of Mrs. Richard Hall, to Mr. Arthur Pier, at Boston.

Kerr-Greville.—Nov. 15.—Mrs. Alice Grace Kerr, daughter of Mr. John W. Grace, to the Hon. Charles Beresford Fulke Greville, at London.

Kobbé-Hollins.—Nov. 18.—Miss Virginia Kobbé, daughter of Mr. Gustav Kobbé, to Mr. Gerald Vanderbilt Hollins, at Babylon, L. I.

Lentilhon-Macomb. — Oct. 30. — Miss Leonie Lentilhon, daughter of the late Joseph G. Lentilhon, to Mr. John de Navarre Macomb, Jr., at Trinity Chapel.

Lynde-Du Val.—Nov. 18.—Miss Augusta Harper Lynde, daughter of Mrs. Rollin Harper Lynde, to Mr. Clive Livingston Du Val, at Madison Avenue Presbyterian Church.

Morgan-Cameron.—Nov. 3.—Miss Frederica Morgan, daughter of Mr. James Morris Morgan, to Mr. E. Sinclair Cameron, at St. John's Church, Washington.

Park-Frew.—Nov. 12.—Miss Margaretta Park, daughter of Dr. Charles Park, to Mr. William Frew, at Santa Barbara.

Robinson-Alsop.—Nov. 4.—Miss Corinne Douglas Robinson, daughter of Mr. Douglas Robinson, to Mr. Joseph W. Alsop, at the home of the bride.

Schley-Shackford.—Nov. 3.—Miss Olive Schley, daughter of Mr. William T. Schley, to Mr. William Moore Shackford, at Far Hills, N. J.

Sargent-Walker.—Nov. 17.—Miss Elizabeth P. Sargent, daughter of Mr. Charles Chapin Sargent, to Mr. William Greig Walker, at St. James' Church.

Smith-Kirkby.—Nov. 3.—Miss Olive Drake Smith, daughter of Mr. Oliver Drake Smith, to Mr. Oswald Kirkby, at St. Paul's Church, Englewood.

Verplanck-Bleecker. — Nov. 18.—Miss Virginia D. Verplanck, daughter of Mr. William E. Verplanck, to Mr. T. Bache Bleecker, at St. Luke's Church, Fishkill-on-the-Hudson.

Waterman-Richmond. — Nov. 2. — Miss Edith Waterman, daughter of the late William B. Waterman, to Mr. Ralph S. Richmond, at the home of the bride at Boston.

Watson-Fletcher.—Nov. 3.—Miss Anita Watson, daughter of Col. Arthur H. Watson, of Providence, R. I., to Mr. Charles Fletcher, in Grace Episcopal Church.

Whitridge-Greenough.—Nov. 16. — Miss Eleanor Whitridge, daughter of Mr. Frederic W. Whitridge, to Mr. Charles E. Greenough, at Grace Church.

Whipple-Stoddard.—Nov. 8.—Miss Eleanor S. Whipple, daughter of Major Charles W. Whipple, to Mr. Francis R. Stoddard, Jr., at Church of the Incarnation.

INTIMATIONS

Agassiz.—Professor Alexander Agassiz and Mr. Max Agassiz are at Cambridge for the winter.

Adams.—Mrs. Edward Dean Adams will give a reception at No. 455 Madison Avenue, Dec. 2, to introduce her daughter, Miss Ruth Adams.

Adams.—Mr. and Mrs. Newton Adams have taken apartments at the New Cliffs and Robinson, at Newport, for a year.

Alexandre.—Mrs. John E. Alexandre will give a reception November 29 to introduce her second daughter, Miss Civilise Alexandre.

Barger.—Mr. Samuel F. Barger and his daughters, Mrs. Barger Wallach and Miss Edna Barger, will remain at their villa at Newport until November.

Barney.—Mr. and Mrs. J. Stewart Barney have returned from the South, where they have been for two weeks.

Baylies.—Mrs. Edmund L. Baylies is expected to arrive from Europe early in November.

Bishop.—Mr. and Mrs. Cortlandt Field Bishop are returning to New York from abroad.

Boardman.—Mr. and Mrs. William J. Boardman, who had been at the Maplewood Hotel, at Pittsfield, have left for Washington.

Crane.—Mr. and Mrs. George F. Crane are in town for the winter.

Delafield.—Mrs. Edward Delafield is visiting her son, Mr. Frederick S. Delafield, and Mrs. Delafield, at their villa, at Lenox.

Dixey.—Miss Rosamond Dixey is visiting at New York.

Drexel.—Mr. and Mrs. John R. Drexel have arrived from abroad.

Gammell.—Mr. and Mrs. Robert Ives Gammell have closed their villa at Newport, Mr. Gammell going to Providence, and Mrs. Gammell with relatives on an automobile tour.

Havemeyer.—Mrs. Frederick C. Havemeyer will not go to Virginia Hot Springs this season, but will spend a part of the time in New York and at her country house in Westbury, L. I.

Horner.—Mr. and Mrs. Townsend Horner, who are on their wedding trip, are at the Château Frontenac, Quebec.

Jackson.—Mrs. Charles Carroll Jackson will return from Lenox next month.

James.—Mr. and Mrs. Thomas L. James have gone to their country house at Highwood, N. J.

Johnson.—Mrs. M. Van Rensselaer Johnson will go to Newport this week to visit Mrs. Harold Brown.

Kernochan.—Mrs. James P. Kernochan has returned to New York for the winter.

King.—Mr. David H. King, Jr., will give a dance early in January for his débutante daughter, Miss Jeanne King.

Kountze.—Mrs. Augustus Kountze and

(Continued on page 746)

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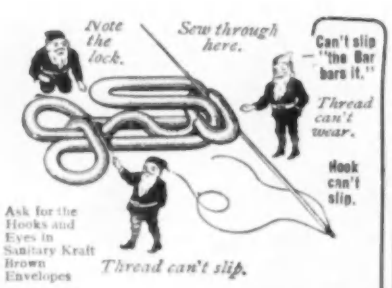

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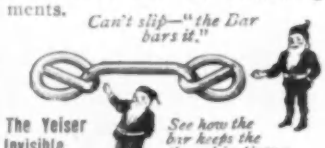

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SOCIETY

(Continued from page 745)

Mrs. Carl Neuhoff have returned from Cleveland, Ohio.

Oelrichs.—Mrs. Charles M. Oelrichs, who was ill for several weeks, has come to New York with her daughter, Miss Blanche Oelrichs.

Rhinelander.—Mr. and Mrs. T. J. Oakley Rhinelander are at the Curtis Hotel, Lenox.

Sands.—Mrs. William H. Sands has returned to New York for the winter.

Squiers.—Mr. Herbert G. Squiers, United States minister to Panama, Mrs. Squiers and Miss Squiers are in Washington for a fortnight's visit, and have taken apartments at the Arlington.

Steward.—Misses Katherine Steward and Lisa Suydam are stopping with Miss Helen Alexandre, at Spring Lawn, Lenox, Mass.

Stewart.—Mr. Lispenard Stewart has come to New York. Early next month he will go to the Virginia Hot Springs.

Vanderbilt.—Mr. and Mrs. Reginald C. Vanderbilt are at New York.

Vanderbilt.—Mrs. William K. Vanderbilt has arrived from Europe.

Van Rensselaer.—Mrs. Alexander Van Rensselaer and Miss Alice Van Rensselaer are preparing to go to Hot Springs, Va., to spend several weeks.

Varnum.—Mrs. Robert T. Varnum, will be at No. 10 East Fifty-eighth street for the winter.

Warren.—Mrs. John Hobart Warren will return to her home, No. 101 Park avenue, in about ten days from her country place, Attwood Farm, near Hoosick Falls, N. Y.

Winthrop.—Mrs. Robert Winthrop will return from Lenox about November 15.

CORRESPONDENCE

Hot Springs, Va.—Late arrivals: Mr. and Mrs. Woodward Babcock, Mr. and Mrs. William Raymond, Mr. William Raymond, Jr., Mrs. George E. Nelson, Mrs. I. Chauncey McKeever, Mrs. J. N. Winslow, Mr. and Mrs. Henry C. Fleisher and Mr. and Mrs. George Albert Legg.

Lenox, Mass.—Late arrivals: Misses Brackett, Mrs. William Hull Wickham, Mr. and Mrs. Robert S. Minturn, Mr. and Mrs. John Hopkins Smith and Mr. and Mrs. William H. Maclay.

Tuxedo Park, N. Y.—Late arrivals: Mr. and Mrs. P. Cooper Hewitt, Mr. and Mrs. Grenville Kane, Mr. and Mrs. John S. Rogers, Mr. and Mrs. A. D. Juilliard, Mr. and Mrs. Morgan G. Barnwell, Mrs. Charles W. Cooper, Mrs. Walter H. Lewis, Mr. and Mrs. Daniel J. Worden, Mr. and Mrs. Edward O. Leroy, Jr., Mr. and Mrs. Arthur D. Weekes, Mr. and Mrs. Dulaney Howland, Marquis De Beauvoir, Mr. L. M. de Villambrosa, Mr. Moncure Robinson, Mr. Henry S. Kip, Mr. J. C. Gray and Mr. W. H. Sands.

FOREIGN TRAVEL

Bretagne.—Sailing Thursday, Oct. 21: Mr. and Mrs. Henri de Buren, Mr. and Mrs. F. C. Morris, Mr. Paul Pöchuer, Mr. John G. Peppler and Miss Ida R. Peppler.

Bremen.—Sailing Thursday, Oct. 21: Mrs. Carrie S. Burr, Mr. Walter R. Dick, Miss Rose McDonough and Major General Moser.

Carpathia.—Sailing Thursday, Oct. 21: Mrs. Helen T. McPherson, Miss Helen H. McPherson, Master William B. McPherson, Dr. and Mrs. J. H. Norris, Bishop William Paret, Mrs. Paret, the Rev. and Mrs. E. Q. Sawhill, Mr. Overton Stancliffe, Mrs. C. J. Stancliffe, Miss Josephine Stancliffe, Mr. Toran Bayle, Mrs. V. Burton-Hart, Miss Burton-Hart, Mr. C. F. Crane, Mr. and Mrs. John Gault, Mr. and Mrs. E. F. Henderson, the Misses Henderson, the Masters Henderson, Mr. E. L. Hoskins, Mr. C. H. Hoskins, Mrs. Mary A. Hoskins, Mrs. A. S. Irving, Mr. and Mrs. E. D. Jackson and Mr. W. M. Libby.

Caronia.—Sailing Wednesday, Oct. 20: Mrs. Margaret Church Lytle, Mr. G. Marconi, Mrs. E. C. F. Moore, Dr. Aubrey T. Mussen, Mrs. Whitehead Mussen, Mr. A. B. Nilsen, Mr. Arthur Prince, Mr. J. G. Watson, Mr. Sidney W. Abbott, Mr. and Mrs. J. E. Barbour, Mr. and Mrs. Joseph Chadwick, Miss L. W. Chadwick, Mr. W. Austin Collins, Mr. and Mrs. J. Robertson Dunn, Mr. and Mrs. Charles Gay and Mr. H. J. Grant.

Ryndam.—Arriving Wednesday, Oct. 20: Mrs. Jerome C. Cook, Mr. Arthur Delvalle, Dr. and Mrs. Henry Hutchinson, Mrs. Marie Mattfeld, Mrs. Clyde Notman, Mrs. J. F. Terry, Miss D. Terry and Dr. Daniel M. Stimson.

Winnetonka.—Arriving Tuesday, Oct. 19: Mrs. L. T. Inman-Sharp, the Misses Inman-Sharp, Mrs. Julian Potter, Miss Julia N. Potter, Brigadier General and Mrs. Charles G. Sawtelle, Mrs. H. O. Baldwin, Mr. and Mrs. Newcomb Carlton, Miss Helen J. Carlton, Master Winslow Carlton, Mr. and Mrs. G. E. Fawcett, Master G. H. R. Fawcett, Miss Julia Dent Grant, Mr. William W. Holloway, Mrs. Thaddeus Hyatt, Miss Hyatt and Miss Daisy Hyatt.

Moltke. — Sailing Thursday, Oct. 21: Lieutenant William H. Faust, U. S. N.; Mrs. Faust, the Masters Faust, Mrs. T. H. Wood, Countess Ernestine Ludolf, Miss Tecla Ludolf, Lieutenant Mayse, Mr. Edward Payson, Miss F. D. Smith, Mr. Thomas F. Victor, Mrs. H. E. Bundy, Miss Bundy, Miss Margaret Bundy, Mr. and Mrs. E. Lewis Burnham, Mrs. Albert W. Barnum, Mrs. Edward C. Decker, Miss Decker, Miss Katherine B. Decker, Mrs. M. H. Doughty and Mrs. Sara Fabbri.

Pennsylvania.—Sailing Wednesday, Oct. 20: Mrs. George L. Crum, Miss Mercedée L. Crum, Mr. Carl W. Dunker, Miss E. L. Fitch, Mr. and Mrs. Ernest H. Fiedler, Mr. Albert Meyer, Mrs. Irene Meyer, Miss Anna Meyer, Miss E. D. Roehl, Mr. Otto Schmidt and Mr. Ernest Uhlich.

Rotterdam.—Sailing Tuesday, Oct. 19: Miss M. O. Kobbe, Miss Susan Metcalfe, Mr. and Mrs. John C. O'Donnell, the Masters O'Donnell, Miss Aileen O'Donnell, Mr. and Mrs. T. H. Dudley Perkins, Mrs. Charles Thompson, Mr. and Mrs. Stephen Bonsal, the Masters Bonsal, Professor d'Aulnis de Bourouill, Miss J. B. Bryan, Mr. and Mrs. R. B. Crawford and Mr. and Mrs. J. T. Eager.

Kaiser Wilhelm der Grosse.—Sailing Tuesday, Oct. 19: Mr. W. R. Grove, Mr. and Mrs. F. W. Higgins, Mrs. L. F. Holmes, Miss Ella A. Holmes, Mrs. Reid A. Kathan, Mrs. W. T. Lees, Miss M. L. Lees, Dr. Bernhard Mohr, Mrs. James Pearce, Mrs. D. Henry Smith, Mr. Arthur G. Thompson, Mrs. Benjamin H. Warder, Mr. D. G. Boissevain, Mr. James C. Colgate, Miss Susan E. Colgate, Mr. and Mrs. W. T. Coleman and Mr. and Mrs. Barnard T. Converse.

ART

EXHIBITIONS NOW ON

New York. Metropolitan Art Museum. Loan exhibition to commemorate the Hudson-Fulton celebration. Until November 15.

Lenox Library. Exhibition of prints, maps and books to illustrate the Hudson-Fulton celebration.

Astor Library. Collection of colored prints of uniforms of the United States army in various periods.

Powell's. Exhibition of decorative textiles, draperies, sofa cushions, etc., by Miss Birdaline Bowdoin and Miss Evelyn Manley. Until October 30.

Duveen's. Collection of original Wedgewood pottery.

Print Cabinet, 4 West 40th Street. Engravings by Marc Antonio Raimondi and his followers. Until November 1.

Ehrich's. Special exhibition of Dutch pictures of the seventeenth century.

Chicago. Art Institute. Twenty-second annual of oil paintings and sculpture.

EXHIBITIONS TO COME

New York. American Fine Arts Galleries. Twentieth annual of the New York Water Color Club. October 30 to November 21.

Philadelphia. Art Club of Philadelphia. Twentieth annual of oil paintings and sculptures. November 1 to December 5.

GOSSIP

THE exhibition of rare Wedgewood pottery, now being held at the Duveen Galleries, in New York, includes one of the most interesting and beautiful collections ever shown in this country. Among the many vases, ewers, panels, medallions, tea cups, etc., with backgrounds in a great variety of different delicate tints, two of the most remarkable pieces are panels, one representing "The Judgment of Hercules," with a beautiful pale lilac background, and the other "The Triumph of Bacchus," which has a blue ground.

On October 19 the Art Institute of Chicago's twenty-second annual exhibition of American oil paintings and sculptures was opened, and it is said to be of a very high order of merit. For this display nine recently completed galleries are being used for the first time, and they increase the space for exhibition purposes by nearly one-half. There is also on view at the institution the Saint-Gaudens memorial exhibition, and a collection of drawings showing the possible artistic development of Chicago.

It is reported from Rome that in removing a worthless altar painting from a church at Giubbio Pinacoteca recently, a beautiful fourteenth century painting depicting the Virgin and Child with a crucifix, and eleven other figures, was revealed. It is supposed to be the work of Pietro Lorenzetti.

It is also reported that "The Last Judgment," one of the most famous canvases by Barind Van Orley, which has belonged to the city of Antwerp since about 1525, has been bought by an American collector for an enormous sum.

HAPHAZARD JOTTINGS

THE Conquest is the title selected by some progressive people of Troy, N. Y., for a magazine devoted especially to the club's interests of women—the intention being to suggest by it the brilliant conquest by woman of the limitations which formerly surrounded her. In the foreword it is announced that the policy of the magazine will be to aid every legitimate project in which women are interested and make an opportunity for clubs, organizations and individual women of progressive tendencies to get in touch with one another. Although the periodical is apparently committed to aggressive woman suffragism, with which crusade many are not in sympathy, it treats of various other subjects of interest to women and the public in general. The leading article by Mrs. Elmer Blair, president of the New York State Federation of Women's Clubs, on "The Mighty Force of State Federation," and other papers regarding the federation movement, are of special importance, since one of the stock criticisms of women has been that they are incapable of team work of any kind, and these articles refute this baseless generalization by a multitude of facts drawn from the actual and continuing experiences of the women of the century. Among the other notable articles is one on "The Work of International Sunshine," one of the most beautiful philanthropies in the world, by Mrs. Alden.

LAWS AND THE POOR

Those radicals who persist in stating that no rich man is ever sent to jail in New York, and that there is one law for the poor and another for the rich, conveniently ignore cases where, in spite of all the pressure that wealth and influence can bring upon judiciary and jury, verdicts of guilty are brought in and jail sentences pronounced. One recent case in point is that of Harry Thaw, who is in jail despite frantic efforts to effect his release. Another that of Charles W. Morse, one of the keenest men of the age, who has been defeated in every effort he has made to save himself from carrying out the fifteen years' imprisonment sentence recorded against him. Every court having confirmed the finding of the one that convicted and sentenced him, there is only one more tribunal to which he can appeal, and strange indeed will it be if judges of the Supreme Court can be found who will differ so radically from those of all the lower courts as to free him from the penalty he dreads. Another recent conspicuous instance of justice being meted out to men of means is the confirmation by the Appellate Division of the Supreme Court of the sentences to Sing Sing prison passed by a Brooklyn judge on Col. Edward E. Britton, one of the best known National Guard officers in the country and an authority on military tactics, and former Commissioner Frederick H. Schroeder. These prominent men, who were officers of the Eagle Savings and Loan Company, are charged with speculating with the funds of their clients, and, despite the ingenious arguments of counsel, the verdict stands unanimously approved by next to the highest court in the State and the jail sentences of from fourteen months to four years for one man, and from one to four years for the other, must be served unless the convicted men carry the case to the highest court in the State and succeed in getting the Supreme Court judges to disagree radically with those of the lower courts in regard to fidelity in the

administration of trust funds, which seems hardly likely. These instances, and others like them, show that juries and judges do convict the rich, and the records as to murderers and other unpunished law-breakers show that poor men quite as often as rich escape paying the penalty for their misdeeds. The demagogue is fond of contrasting the poor man, jailed for stealing a loaf of bread, with some rich man who may have escaped merited punishment on account of a legal technicality, but the demagogue is silent about the unexecuted poor murderers and the poor men pardoned out of jail before the expiration of their sentences.

ADVANTAGES OF EUROPE

An interesting inquiry recently made as to why so many Americans of wealth desire to live in Europe elicited statements from many of the self-exiled to the effect that one of the principal reasons is distaste for the exploitation that is their portion at the hands of American journals. Many find in the comparative inexpensiveness of a number of European cities a more congenial life, and still others delight in pleasures and recreations not to be had in this country. Since it is not recorded that any considerable number of the wealthy class of other nations prefer to live in foreign countries, it is about time that America deliberately set about reform in this direction.

AN APPEAL FOR GIRL STUDENTS

In behalf of the 10,000 young women who go up to Boston for purposes of serious study, it is proposed to establish a sort of club, where students can find reading rooms, afternoon tea and the other relaxations of a feminine club, the design being to supply them with social life which now the majority sadly lack. The food question is also represented as an urgent one for the students in Boston, and it is urged that the projected club shall undertake to put in the way of the poor girl student opportunities for proper feeding. It is a matter that should appeal to those who believe in helping girls to help themselves, for no more worthy worker is there than those girls who at the cost of great sacrifice go to the great cities to study arts and industries, in an effort to equip themselves for self support.

FASHION DESCRIPTIONS

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LEFT FIGURE.—Afternoon gown of aeroplane bengaline with trimming of silver embroidery, made with a normal waist line raised very slightly in the back. The skirt is made with gathers at the waist and hangs in long, straight folds. A shaped band of the silver embroidery runs diagonally across the bodice, starting at the waist line on the right side, crossing the left shoulder and finishing with silver tassels. The sleeves are made full with a tight band above the elbow.

MIDDLE FIGURE.—Gown of figured silk with a tunic made to give the effect of a coat; slashed up the side and tightly belted at the waist line. The yoke and loose puffs on the sleeves are of ecru net; the cuffs, belt and bands on the yoke are of black moiré. Hat of white silk beaver, faced with black moiré and trimmed with pond lilies and large velvet leaves.

RIGHT FIGURE.—Gown of wistaria lansdowne, with broad belt of wistaria broadcloth. The trimming is of dull gold braid in the shape of buttons, balls and embroidery at the yoke. The yoke and sleeves are of white net and the bands and cuffs are of the broadcloth. Hat of wistaria velvet trimmed with gold balls and aigrettes.

PAGE 725

LEFT FIGURE.—Evening gown of tan chiffon over slate blue chiffon. The bodice is held by two roses shading from tan to pink at the centres. The shoulder cape, which ends in a V at the round waist line in back, is of ecru lace heavily embroidered in tan and gold and edged with silver lace. Rosette of blue velvet holds the left side of the skirt.

MIDDLE FIGURE.—Dancing frock for the *jeune fille* in chartreuse chiffon, the rose matching the gown. Black chiffon scarf.

RIGHT FIGURE.—Reception gown of buttercup yellow ribbed silk, embroidered in orange yellow silk and gold thread. Sleeves of yellow chiffon. Louis XIII petit manteau embroidered to match gown, and edged with black marten. Muff of marten. Hat of plush in dark brown with yellow plume.

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LEFT FIGURE.—Russian blouse suit of blue serge trimmed with Persian embroidery and worn with stole of silver fox. The turban of silver fox is trimmed with cabochons of jet and a torsade of black satin.

MIDDLE FIGURE.—Frock of mustard colored serge trimmed with shaped pieces of mustard colored velvet, richly embroidered. The skirt has a short panel in front, and its curving outer edges encircle the knees. Mink collar and muff. The turban of mink is trimmed with band and flying end of ermine.

RIGHT FIGURE.—Frock of very heavy gray serge trimmed with heavy soutache braid in same tone, and ornaments of darker gray velvet. The dress is very simple and the lines are exquisite. The shapely turban of dark velvet has a rolling brim of sealskin.

MUSIC

(Continued from page 743)

on a platform seem too small for a man with such a clear head, and Hamlin sings as though he were well poised. If he will discard the platform, which only serves to accentuate his unnecessary twisting about, he will please his public. The voice in sostenuto passages is often pleasant and sonorous, when he does not sing in the upper register. But when he is singing full-voiced he sometimes gets under the pitch and there is a needed concentration of tone lacking. The programme, which was well prepared, is here presented in full:

I

Deh piu a me non v'ascondete..Buonocini
Renni I sereno al ciglio—from "Sosarme" ..... Handel
Ein fröhlich Gesang.....Old German

II

Der Museunsohn.....Schubert
Dass sie hier gewesen.....Schubert
Der Wanderer an den Mond.....Schubert
Provencalisches Lied.....Schumann

III

O komm' im Traum.....Liszt
Jugendglueck ..... Liszt
Jaegerlied.....Hugo Wolf
Er ist's.....Hugo Wolf

IV

Fair House of Joy—
Weep You No More—
From Seven Elizabethan Lyrics..
.....Roger Quilter
O Mistress Mine—
Blow, Blow, Thou Winter Wind—
From Three Shakespeare Songs..
.....Roger Quilter

V

Hymn to the Night.....Campbell-Tipton
Written for and dedicated to Mr. Hamlin.
In Moonlight.....Elgar
Flower Rain (By Request).....Schneider
The Last Taschastas.....Carl Busch
Written for and dedicated to Mr. Hamlin.

* * *

Miss Janet Spencer will give a song recital in Mendelssohn Hall on Thursday afternoon, November 4th, and has been engaged by the New York Philharmonic Society for one of its concerts this year. Miss Spencer has also been engaged as the leading contralto for the Cincinnati May Festival in 1910.

* * *

Mrs. Gisela Weber, who is to make her first New York appearance in a recital in Mendelssohn Hall on Friday evening, November 5th, will be assisted by a selected orchestra from the members of the Philharmonic Society and Mme. Homes Thomas, pianiste.

* * *

Gustav Mahler, conductor of the New York Philharmonic Society, returned last week from Europe, where he has spent the summer. Rehearsals began on the 25th, when a reorganized orchestra faced the distinguished conductor. Of the wood-wind choir there were only two of last season's members, and in the brass section but three. There were several new 'cellists, among them Horace Britt, I. Herner, last season at the first 'cello desk of the Manhattan Opera House orchestra; Paul Morgan, of New York, and Alexander Heindl, of Boston. Theodore Spiering, who comes from abroad with a fine reputation, is to be the new concertmeister.

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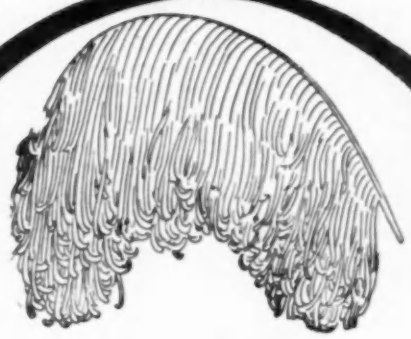

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